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Rehearsal Script
BBC-1 Colour

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"DOCTOR WHO"

SERIAL 6Z

'REVELATION OF THE DALEKS'

by

Eric Saward

EPISODE ONE

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"DOCTOR WHO" SERIAL 6Z EP 1: 'Revelation of the Daleks'

CAST:

THE DOCTOR
PERI
DAVROS
GRIGORY
NATASHA
MR. JOBEL
TASAMBEKER
MUTANT
FIRST DALEK
TAKIS
LILT
DJ
KARA
VOGEL
ORCINI
BOSTOCK
HEAD OF STENGOS

NON-SPEAKING:

ATTENDANTS
DALEKS

* * * * *

SETS:

Tranquil Repose Composite:
Reception Area
Studio
Laboratory
New Catacomb(s)
Old Catacomb(s)
Incubation Room
Cell

Kara's Office

* * * * *

TELECINE:

Ext. Rough Ground
Ext. Garden of Fond Memories

* * * * *

MODELS:

Planet Necros
Tranquil Repose

* * * * *

"DOCTOR WHO"

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EPISODE ONE

TELECINE 1:

a) Deep Space. (Model Shot)

The planet Necros hangs
in space.

b) Ext. Rough Ground.
Day.

The area is bleak
and deserted.

Somewhere in SHOT we
see what appears to
be a large pool of
steaming, dirty water.

The Tardis materialises
near the pool.

The door opens and
PERI, dressed in a
white jump suit
emerges.

She is munching a
bread roll.

Slowly she ambles over to
the pool of water,
reacts to its smell,
looks at her bread
roll, decides she's no
longer hungry and
throws it into the pool.

THE DOCTOR: (O.O.V.) How do I
look?

PERI turns, and from
her POV we see THE
DOCTOR standing in the
door of the Tardis.

He is wearing a white,
full length cloak,
over his familiar costume.

PERI: Far more comfortable
than I feel. This thing I'm
wearing is too tight.

THE DOCTOR: You eat too much.

PERI: Hardly. I've just
given my lunch to the fish.
Can't I change into something
more comfortable?

THE DOCTOR: Certainly not.
White is the official colour of
mourning. And on Necros women's
legs are to be covered at all
times.

PERI: That sounds positively feudal.

THE DOCTOR: It's polite, as well as safer, to honour the local customs. You should know that by now.

PERI: But I don't even know this guy you've come to see.

THE DOCTOR: Guy! Guy! (OUTRAGED) Guy! You are talking about Professor Arthur Stengos, one of the finest agronomists in the galaxy.

PERI: I'm sorry. I'm ever more sorry he's dead. But it doesn't change the fact that this suit is uncomfortable.

Suddenly the water boils and Peri's roll disappears snatched under the surface by unseen jaws.

What was that?

The water again becomes calm.

She moves towards
THE DOCTOR.

Teasingly he edges towards the pond.

THE DOCTOR: Would you like me to find out?

PERI: No!

Suddenly there is a
loud explosion and a
column of water
shoots up from the
pond.

THE DOCTOR: Poor old
thing. I've warned you about
feeding animals.

PERI: That was my lunch. It's the
last time I eat any more of your
home cured ham.

Disturbed, PERI
looks around.

PERI: What else is here?

THE DOCTOR: The odd voltrox.
The occasional speelsnape.

PERI: Do they bite?

THE DOCTOR: Only each other.

With a flourish he
entwines his cloak
about himself.

THE DOCTOR: Come on.

He moves off.

With a glance back
at the pool, PERI
follows.

As they move away from
CAMERA, a mutilated
hand edges into the corner
of the FRAME.

Video of D.J Studio for Ep2Sc4
3A. D.J Studio, MCU D.J +
Dialogue P.13

1A, 2A 5A(Nike)

1. INT. RECEPTION AREA.

1 5 A (Crane pushed in) (THE FEEL IS HIGH
TEC.)

Start black picture
Light on to REVEAL
mask. See Hand in
L - R and as hand moves
end with flowers.

THE WALLS ARE
SMOOTH AND
WHITE. ANY
EMBELLISHMENT
SHOULD BE IN
CHROME.

TRACK BACK & LOSEN
to REVEAL Takis/Jobel
& Tasambeker walking
down stairs.

THE ONLY THING THAT
DISTURBS ITS SMOOTH
LINES IS A LARGE
SCREEN MOUNTED
ON ONE WALL.

BENEATH IT IS A
CONSOLE.

SCATTERED AROUND
THE ROOM ARE WHITE,
LEATHER EASY CHAIRS
AND THE OCCASIONAL
COFFEE TABLE.

THE LIGHTING IS
RESTFUL VERGING
ON THE RESPECTFUL.

IN THE MIDDLE OF
THE ROOM, TWO
FEMALE ATTENDANTS
ARE PUTTING THE
FINISHING TOUCHES
TO A SMALL PLATFORM
LARGE ENOUGH TO
SUPPORT A COFFIN.

TAKIS, A BEAR OF
A MAN, ARRANGES
FLOWERS.

ON SHOT 1 CAM 5A

NEARBY LILT AND
ANOTHER MALE
ASSISTANT ARE ENGAGED
IN SIMILAR WORK.

THE DISPLAYS OF
FLOWERS ARE IMPRESSIVE
BOTH IN SIZE AND
ARRANGEMENT.

THEY SHOULD INCLUDE
HERBA BACULUM
VITAE (SEE LATER)

ALL THE ATTENDANTS
WEAR VERY SIMPLE
WHITE TWO PIECE
UNISEX TUNICS.

MR. JOBEL ENTERS.
HE IS FAT, GREASY-
HAIRIED AND BESPECKLED
IN "JOHN LENNON"
ROUND FRAMED GLASSES.

LIKE EVERYONE ELSE,
HE IS DRESSED IN
A SIMPLE WHITE TUNIC. BUT
MR. JOBEL IS THE
HEAD EMBARMER AND
QUALIFIES FOR THE
SATORIAL SPLENDOR OF
TWO SMALL GOLD FLASHES
ON THE COLLAR OF
HIS TUNIC TOP)

TRACKING BACK

JOBEL: Lovely, absolutely
lovely. (WRINGS HIS HANDS WITH
JOY) You've excelled yourself,
Mr. Takis, you really have.

TAKIS: (SHYLY) Thank you, Mr
Jobel.

(TASAMBEKER ENTERS)

CAM 1A NEXT

JOBEL: This will be the finest
perpetual instatement I have
ever arranged, assuming the witch
doesn't turn to dust before we
get her underground.

3

- 1/7 -

ON SHOT 1 CAM 5A

THEY STOP

TASAMBEKER: Not with you in charge Mr. Jobel.

JOBEL: What? That was supposed to be a joke.

They move on.
Continue to TRACK Back
HOLDING 3S - backing
thru' urn to see
another urn + S.As
X'ing f/g L-R and
placed so that f/g
is 2 urns Lilt L of F

TASAMBEKER: Sorry, Mr. Jobel.

(JOBEL TAKES
TAKIS TO ONE
SIDE)

JOBEL: That one thinks with her knuckles, I tell you Takis, after today, we'll go down in funeral history. Everyone will want our services.

TAKIS: Let's get the day over with first, Mr. Jobel.

Jobel turns
Takis X's R-L
1 A

CLOSE PROFILE 2S
Tasambeker/Jobel

Jobel bumps into
Tasambeker

JOBEL: (SMILES) Always the cautious one, Takis, but you're absolutely right of course. /

(HE TURNS ROUND
BUMPING INTO
TASAMBEKER)

What do you want? You're always under my feet.

Jobel TURNS L-R

TASAMBEKER: I'm sorry, Mr. Jobel. (ALL OF A FLUSTER)
It's just that I was told to inform you that surveillance has picked up the presidential spacecraft.

5 A
a/b Lilt f/g L
Takis f/g R
Jobel TURNS CENTRE
Tasambeker u/s L

As Jobel moves off
CRANE UP + LOOSEN to
rEVEAL size of place

All stop to listen to
Jobel

JOBEL: Oh, well, I hope they're on time. She's already started to froth. And we all know what that leads to. Thank goodness it's a lead lined casket. (cont...)

(LOOKS AROUND AT THE ATTENDANTS)

ON SHOT 3 CAM 5A

They all EXIT

JOBEL: (cont) And I want to see you lot in fresh tunic and full funerary make-up before the president arrives. We don't want the poor thing uncertain who the corpse is, now do we?

(HE EXITS.

DOE-EYED
TASAMBEKER WATCHES
HIM LEAVE.

SHE THEN SENSES
SHE IS BEING
WATCHED. /

4 1 A
CU Tasambeker
looking out R-L
/RUN ON/ She TURNS to Takis/Lilt

WIDEN SHOT AND
WE SEE TAKIS
LOOKING AT HER)

5 5 A
TIGHT 3S
Lilt/Takis f/g
Tasambeker b/g

TASAMBEKER: (SNAPS) What are you
staring at?

TAKIS: (SMILES) You're wasting
your time there. He isn't
interested in you.

Tasambeker MOVES OFF
f/g R. Takis/Lilt
look at each other

TASAMBEKER: Get on with your
work!

6 2 A
MS Doors

See Natasha/Grigory
creep thru'. CRAB L
HOLDING 2S & DEV to
DEEP 4S Lilt/Takis f/g

Let Natasha/Grigory go R

/RUN ON/

(SHE STORMS OUT
OF THE ROOM. /

LILT AND TAKIS
EXCHANGE A
WRY GRIN.

OVER THEIR SHOULDERS
WE SEE THE
SHIFTY DUO OF
NATASHA AND
GRIGORY, IN WHITE
ATTENDANTS UNIFORM,
SLIP BY.

7 2 A (Outside doors)
MS Doors
See Natasha/Grigory thru'
CLOSED doors then EXIT R

THEY BOTH CARRY
BOXES) /

TELECINE 2:

a) Ext. Rough Ground.
Top of Bank. Day.

PERI and THE DOCTOR amble along.

PERI stops and examines a small bush. As she does, we see the duo from the MUTANT'S P.O.V.

PERI: This seems to be the only plant that grows in this wilderness.

THE DOCTOR: Herba Baculum Vitae.

PERI: (PONDERS FOR A MOMENT) Herba Baculum Vitae ... "The staff of life."

THE DOCTOR: That's right. It's common name is the weed plant.

PERI: It looks sort of familiar.

THE DOCTOR: It's very similar to the soya bean plant on Earth. It's excellent food value. Never understood why it hasn't been cultivated.

PERI: Is it safe to touch?

THE DOCTOR: Usually.

PERI snaps off a small twig and thrusts it into a pocket.

THE DOCTOR: For your collection?

PERI: When I get back to Earth, I've got to wow the college with something, as my grades certainly won't.

There is the sound of a stone falling.

PERI: What was that?

THE DOCTOR: A small rodent.

PERI: With sharp teeth and rabid saliva?

THE DOCTOR: Not on Necros. Well, at least, not rabies. (cont...)

There is a loud roar and the MUTANT breaks cover, half lumbering, half staggering towards THE DOCTOR.

Note: The MUTANT is humanoid in shape, and is dressed in rags. His face is grotesquely distorted as though his skin has been melted. Large globs of flesh seem to have bubbled, then set, before the features have had time to completely dissolve. His hands are the same.

With one hand
THE DOCTOR releases
the clasp on his
cloak, allowing
the garment to fall
to the ground.

With his other hand
he pushes PERI to
one side.

The MUTANT continues
to advance, although
with less menace.

THE DOCTOR removes
his watch and chain
from his waistcoat
pocket, holds it up
and allows it to
gently swing.

THE DOCTOR: (cont) (TO THE MUTANT)
Come, my friend. Be at peace with
the world. Concentrate ...

The MUTANT pauses
about six feet from
THE DOCTOR, apparently
pacified by the
swinging disc - but
his expression is
more one of confusion
than that of subjection.

THE DOCTOR: There we are. Now
what's your problem?

The MUTANT roars
and dives at
THE DOCTOR.

PERI screams.

b) Ext. Rough Ground.
Bottom of Bank. Day.

Locked in each others arms, THE DOCTOR and MUTANT roll down the banking.

PERI scrambles, half tumbles down the slope after them.

At the bottom of the bank, the MUTANT soon takes the dominant position on top of THE DOCTOR, his mutilated thumbs pressing down on the TIME LORD'S wind pipe.

THE DOCTOR fights and struggles the best he can, but the MUTANT is too strong for him.

Saliva gushes from the MUTANT'S mouth and soon THE DOCTOR'S face is drenched.

PERI reaches the bottom of the bank, picks up a large stone, staggers to the fighting duo and brings the stone down on the MUTANT'S head.

The first blow has little effect. She starts to panic and PERI strikes him again, then again. Still the MUTANT remains immune.

PERI lashes out harder and more viciously.

Suddenly the
MUTANT gives in,
roars and clutching
his bleeding head,
rolls off THE DOCTOR,
growling and moaning.

PERI discards her
stone and crosses
to THE DOCTOR.

Momentarily, the
gasping DOCTOR
remains on his back
struggling to
ventilate his lungs.

Slowly he sits up.

PERI: Are you all right?

THE DOCTOR nods,
then reacts to the
pain in his neck.

The MUTANT moans
and PERI and
THE DOCTOR turn
to look at him.

MUTANT: Help me.

THE DOCTOR scrambles
to his feet, and,
with PERI crosses
to him.

HIGH LONG SHOT OF
PERI AND THE DOCTOR.

CRASH ZOOM ONTO
PERI:

D.J.: (V.O.) (WILDLY ENTHUSIASTIC)
Hey there, you guys, viddy this! ...

N.B a) Do shots of screen first.

- 1/14 -

Do shot of D.J. + CU Hands + Buttons
b) Shots for screen last shot from
previous TK + 2 catacomb shots.

Costume - Flower power

3A, 4A

**** 21

4 A

/ o/s shot of screen

2. INT. D.J.'S STUDIO.

DUB

Flower Music

see picture on
screen of last
shot from prev. TK
+ logo on bottom
of screen to read

"ACTION REPLAY"

(IN FRONT OF D.J.
IS A LARGE BANK
OF MONITORS.

EACH MONITOR SHOWS
A DIFFERENT SCENE:
THE NEW AND OLD
CATACOMBS, RECEPTION
AREA ETC. (BUT
NOT DAVROS'
LABORATORY)

**** Shot 21 TAPE to TAPE
for FX workshop

WE CAN ALSO SEE
THE "GARDEN OF
FOND MEMORIES,"
THE ROUGH GROUND
AND SEVERAL STAR
FIELDS ETC.

THROUGH THESE
MONITORS D.J. IS
NOT ONLY VISUALLY
IN TOUCH WITH HIS
IMMEDIATE SURROUNDING,
BUT CAN ALSO CALL UP
SHOTS OF THE
PLANETS OF THE
"RESTING ONES."

ALTHOUGH D.J. IS
DRESSED IN THE
FORMAL WHITE UNIFORM
ALL ATTENDENTS
WEAR, HE HAS
ATTEMPTED TO
MODIFY HIS WITH
A DASH OF HIS
OWN PERSONALITY.

HE ALSO WEARS A
COLOURFUL HEADBAND
AND DARK GLASSES.

CAM 3A. NEXT

- 1/15 -

ON CAM 4A

D.J. HAS TWO VOICES.
THE FIRST IS A
MID-ATLANTIC, HYPED
UP VERSION WHICH IS
HIS "PROFESSIONAL"
D.J.'S VOICE.

THE SECOND, IS HIS
NATURAL VOICE,
WHICH IS A FLAT
ENGLISH ACCENT.

UNLESS OTHERWISE
STATED, D.J. USES
HIS "PROFESSIONAL
VOICE."

THE IMAGE OF PERI
FILLS ONE OF THE
MONITOR SCREENS.

PULL BACK AND
WE SEE D.J.
WATCHING IT)

22 3 A
CU D.J Hands
pressing buttons D.J.: For all those appreciative of
the humanoid female form, we have a
maiden in distress! / Not often we see
one of those here. Usually the place
is as quiet as a grave.

**** 23 4 A
o/s of screen (INTIMATELY INTO
see 3 pictures on
screen come up one
in the film, 2 others
are catacombs shots
**** Shot 23 Tape to
Tape

THE MICROPHONE IN
FRONT OF HIM)

But seriously, guys, a word of
warning. Remember you are in
suspended animation. / And we don't
want a repeat of last time ...

24 3 A Tape
CU DJ

(CLOSE UP OF
MONITOR.

WE SEE THE DOCTOR
AND PERI IN LONG SHOT)

Overheated ventilators are expensive
to replace ...

This dialogue
to go over
Ep1 Sc 3

{ And when you have a self induced
blowout it's your loved ones who have
(to bear the cost...So remember...

- 1/16 -

4D VLAD, 2E, 1E

104 4 D (VLAD) / 3. INT. DAVROS' LABORATORY.

L/A WS

Start Dalek backed
right up to CAM
it moves slowly
REVEALING WS of
Davros's chamber

(CLOSE-UP MONITOR.

ON IT WE SEE
SAME IMAGE AS D.J.

PULL BACK AND WE
SEE AN ATTENDANT
AND A WHITE DALEK
WATCHING THE SCREEN)

105 2 E

MWS Chamber
Screen b/g L of F
Davros MID CENTRE R
+ Attendant

See Dalek ENTER
SHOT L-R

D.J.: (V.O. SPEAKER) And when you
have a self induced blow out, it's
your loved ones who have to bear
the cost ...

DAVROS: (O.O.V.) Shut the fool off!

See Attendant R
throw switch
D.J.'s image disappears
replaced by freeze
image of Doc + Peri +
Mutant

(D.J. V.O. SPEAKER,
WITH MOCK CHEERFUL-
NESS)

D.J.: So remember -

(THE ATTENDENT OBEYS.

HE THEN HITS ANOTHER
BUTTON AND A
FROZEN FRAME OF
THE DOCTOR - FROM
THE FIGHT WITH
THE MUTANT - FLASHES
UP ON A LARGE
SCREEN)

106 1 E

MC3S Davros/Dalek/
Attendant

FIRST DALEK: It is the Doctor.

(ON DAVROS.

- 1/17 -

ON CAM 1E

INSTEAD OF DAVROS' FAMILAR CHARIOT WE SEE ONLY HIS HEAD SUSPENDED IN A LARGE TANK OF CLEAR LIQUID.

Davros TURNS to Dalek

CONNECTED TO THE TANK ARE A SERIES OF WIRES AND TUBES)

107 2 E DAVROS: Excellent. / My lure has CLOSE O/S 2S fav Davros worked.

108 1 E CU Dalek /

109 2 E FIRST DALEK: I shall order Daleks to detain him. /

CLOSE 2S fav Davros
Drift into BCU

DAVROS: No. It will give me the greater pleasure to watch his own curiosity deliver him into my hands.

He TURNS to screen
at end

RUN ON OR BREAK ??

- 1/18 -

BACKING REQUIRED FOR OTHER SIDE
OF BLACK CORRIDOR

6L, 2F AREA B

217 6 L (Pushed in) 4. INT. NEW CATAcomb. /

MS Doors - see doors
open Natasha/Grigory
COME THRU' & run
Up to CAM

(AS WITH THE RECEPTION
AREA, THE WALLS
ARE WHITE AND SMOOTH.)

RECORDING BREAK
6L TO REPOS

THE HEAVY ROUND
DOORS THAT SEAL
THE CELLS OF THE
"RESTING ONES"
ARE CHROME AND
SHINY./

218 6 L

LS Corridor - repeat
last action - Nat/Grigory
run up corridor to CAM
& OUT R of F

THE CONTROL BOXES
THAT MONITOR AND
VENTILATE THE
BODIES WITHIN
FLASH AND WINK
AT THE SIDE OF
EACH DOOR.

RECORDING BREAK CAM 2 to F
RE-SET BLACK FLOATERS a/b
SET IN DALEK + GUARD

THE OVERALL LIGHTING
IS MOODY, BUT
SUBTLE. /

219 6 L

MC2S Natasha/Grigory
Start on wall - Natasha/
Grigory enter from L
PAN them R. Natasha
Holds up. PAN Grigory
R across Junction &
Centre on Dalek + Guard
going away from us.
Grigory sees them & runs
OUT of shot R. Let
Guard + Dalek settle

GRIGORY AND NATASHA
ENTER THE CATAcomb,
SEE AN ARMED ATTENDANT
AND A WHITE DALEK
AT THE FAR END OF
THE CORRIDOR AND
QUICKLY WITHDRAW
INTO A SIDE PASSAGE.

/RUN ON - CAM 6 ADJUST/

220 6 L

MCU Natasha
she gets out gun
and primes it

THE DALEK AND
GUARD ARE PROTECTING
A MASSIVE SLIDING
SHIELD THAT SEPERATES
THE "NEW" FROM THE
"OLD" CATACOMBS.

221 2 F

C/U Gun - see it
primed and light goes on

IN THE ALCOVE
GRIGORY AND
NATASHA PUT DOWN
THEIR BOXES AND FROM
THEM REMOVE BACK
PACKS.

/RUN ON CAM 2 ADJUST/

- 1/19 -

Do Scene again
from gun bit!

NATASHA PULLS A
SMALL BLASTER AND
TWO GRENADES FROM
HER PACK. /

222 6 L
MCU Natasha - gets
gun out & primes it
ONE OF THE GRENADES
SHE ATTACHES TO
HER BELT IN THE
SMALL OF HER BACK.
THE OTHER SHE
PRIMES) /

223 2 F
MCU Grigory
very tense
GRIGORY: Oh, you're such an impetuous
child. Those things kill. /

224 6 L
MCU Natasha

225 2 F
MCU Grigory
NATASHA: So do Daleks. /

he pulls out bottle
from under his tunic
collar
GRIGORY: Why did I ever allow myself
to be talked into this folly? /

226 6 L
MCU Natasha
(HE UNCLIPS A METAL
CONTAINER FROM HIS
BELT AND TAKES A
SWIG FROM IT) /

227 2 F
MCU Grigory
he raises hand
NATASHA: That stuff won't help you. /
GRIGORY: I can only but try.
(HE HOLDS OUT A
HAND WHICH BADLY
SHAKES)

228 6 L
a/b MCU Natasha
Look at the state I'm in. I don't
know whether my hand shakes from
fear or the delirium tremors. /

229 2 F
a/b MCU Grigory
he puts bottle away
& prepares gun
NATASHA: Are you ready? /
GRIGORY: (NODS) If you must. /

230 6 L
a/b MCU Natasha

63

- 1/20 -

231 2 F NATASHA: You the Guard, me the Dalek.
One/- two - three.
 MCU Grigory - she leaps out

 RECORDING BREAK 6L REPOS

**** 232 6 L(Thru' doors to Area B) /
 TIGHT 2S looking up
 corridor - Grigory/Natasha
 jump into F L-R & both fire
 then run out either side

 RECORDING BREAK 6 REPOS
 SET UP FX DALEK VT SEPARATE FEED TO CAM 2

**** Shot 233 Tape to Tape

(NATASHA POPS OUT
 OF THE ALCOVE AND
 SLIDES THE
 GRENADE ALONG THE
 FLOOR TOWARDS
 THE DALEK, /

**** 233 6 L (Locked off)
 LS Corridor
 Guard + Dalek b/g
 Natasha/Grigory jump in
 to F either side & fire

THE ATTENDANT SEES
 HER, FIRES BUT
 MISSES.

Drop in
shot

234 2 F
 CU Dalek - see it explode
 Guard TURNS & shoots
 wildly but gets hit.
 Natasha/Grigory jump
 back OUT of SHOT

THE GRENADE EXPLODES
 DESTROYING BOTH
 GUARD AND DALEK.

GRIGORY AND NATASHA
 NOW WEARING BACK-
 PACKS MOVE CAUTIOUSLY
 FROM THEIR COVER.)

/RUN ON 6 + 2 ADJUST/

235 2 F /
 MCU Grigory
 he is shuddering against wall
 Natasha in to shot L - R

- 1/20A -

236 6 L
L/A TIGHT SHOT /

See boxes f/g R
She picks one up

CRANE UP with her
& TIGHTEN 2S

**** 237 2 F NATASHA: Come on. /
TIGHT 2S Grigory/Natasha

Natasha X's F R - L
past Grigory - HOLD him
a beat then PAN him L
to LS corridor

See Dead Guard + burning Dalek

Shot 237 Tape to Tape:-

Run this shot for 30 seconds to be used as a security picture
for next scene in Davros screen.

RECORDING BREAK

- 1/21 -

1E, 2E, 3C

(OLD SC.5)

16A or 19B INT. DAVROS' LABORATORY.

120 3 C / (to be discussed)

Q Dalek
to move
MS Dalek - PAN it
R to CLOSE PROFILE
2S with Davros L of F
Davros TURNS to Attendant
FIRST DALEK: Sensors indicate
an explosion on level three.

**** 121 2 E / DAVROS: Show me. /

DEEP o/s 3S fav screen
Dalek/Screen b/g/Davros
See Attendant f/g R of F

(ATTENDANT FIDDLING
WITH SWITCHES ON
THE CONSOLE.)

See picture appear
on screen Dalek + Davros
TURN to look on screen
burnt out Dalek

ON THE LARGE
SCREEN WE SEE
THE DESTROYED
DALEK, DEAD GUARD
AND NATASHA AND
GRIGORY WORKING
ON THE SHIELD
OPENING MECHANISM)

122 1 E / That isn't possible. They
CLOSE 2S Davros/Dalek have destroyed a Dalek! /

Davros TURNS to Dalek

FIRST DALEK: It was a proto-
type mark one.

123 2 E (On turn) / DAVROS: But fitted with an
o/s 2S fav Davros energy barrier. / Nothing
1 E (ON TURN) should be able to penetrate

CU Davros
Let Davros slowly TURN
into CU Why is my work constantly
hampered by lack of funds.
(NEW DIALOGUE TO FOLLOW)

(TURNS to screen fast)

66A

- 1/21 -

6L

238 6 L (pushed in) / 5A: INT. NEW CATACOMBS
CLOSE PROFILE 2S
Natasha/Grigory

She fiddles with door panel
it finally opens.

NATASHA: That's it. Come on.

They EXIT L of F

RECORDING BREAK

TELECINE 3:

Ext. Rough Ground.
Bottom of Bank. Day.

The MUTANT is now
sitting upright, propped
against a convenient
rock, but he is in a
very bad way.

THE DOCTOR and PERI
are with the MUTANT.

THE DOCTOR: Why did you attack
us?

Despite his appearance,
the MUTANT, has a soft,
very agreeable voice.

MUTANT: I over reacted.

PERI: But why?

MUTANT: The disc ... you
shouldn't have tried to
condition me.

A sudden pain shoots
through the MUTANT
and he lets out a
groan. Aware that
he is about to die,
he is possessed by
an urgency to relate
all he wants to say.

MUTANT: I think you've
killed me.

- 1/23 -

PERI: I'm so sorry.

MUTANT: I would have responded similarly if you had attacked me ... In many ways you've done me a favour ... It hasn't been much fun being like I am ...

Grins a toothless grin.

MUTANT: Wouldn't think I once looked like you.

THE DOCTOR: What happened?

MUTANT: The Great Healer ... I'm a product of his experimentation.

THE DOCTOR: Who is this Great Healer?

The MUTANT dies.

THE DOCTOR stands up.

PERI starts to silently cry.

PERI: I killed him ... (cont ...)

THE DOCTOR puts his arm round Peri's shoulder.

- 1/24 -

PERI: (cont) And he forgave
me.

She starts to sob.

PERI: Why did he have to be
so nice about it?

- 1/24 -

1E, 2E

110 1 E / 5: INT. DAVROS'S LABORATORY
CLOSE 3S fav Dalek

Davros TURNS to
screen fav CAM
See Attendant throw
switch

FIRST DALEK: Sensors indicate a
disturbance on level seven.

**** 111 2 E DAVROS: Show me. /

o/s 3S - See Screen
Thru' Dalek + Davros
shoulders - see
dead Guard Nat/Grig
run up to door

112 1 E CU Davros Inform Takis there are body snatchers
in the catacombs.

DALEK: (OOV) At once.

RECORDING BREAK

S
CP

- 1/8 -

5A

1. INT. RECEPTION AREA.

8 5 A
H/A Takis/Lilt + S.A
busy working

SHOT FOR DAVROS LABORATORY SCENE 6

RECORDING BREAK

- 1/25 -

2E, 1E

6. INT. DAVROS' LABORATORY.

***** 113 2 E

o/s 3S fav Screen
Dalek/Attendant
Dalek f/g L
Davros CENTRE b/g
Screen H/A B/G

Davros TURNS to Dalek

On screen is main hall
See Takis working

FIRST DALEK: Takis does not respond.

(ATTENDANT PRESSES
A BUTTON AND
WE SEE TAKIS
AND THE OTHERS
AT WORK IN
THE RECEPTION AREA
MUCH AS BEFORE)

***** Tape to Tape

DAVROS: Get me Kara and find Tasambeker.

114 1 E (ON TURN)

BCU Davros
Dalek WIPES F R-L

FIRST DALEK: I obey.

DAVROS: I want the intruders caught.

RECORDING BREAK

21

NO EXTRAS MAKE-UP

- 1/26 -

THE FOLLOWING SHOTS
ARE ALL TAPE TO TAPE

SET IN FLOATER C + D

2C

AREA C

7: INT. NEW CATAcomb

114 2 C

LS Top corridor
(Don't see doors)
1 lady to move down
corridor & OUT CENTRE L

(NATASHA CONTINUES
TO FIDDLE WITH
THE CONTROL)

(FX workshop PAN DOWN)

/Run on - STRIKE C +D/

115 2 C

LS Middle corridor

2 men + 1 lady to X
& MOVE in different directions

/RUN ON - SET IN FLOATER C +D/

(FX Workshop PAN DOWN TO):-

116 2 C

LS Bottom corridor

Natasha + Grigory
MOVE DOWN from b/g
UP to CAMERA & OUT R of F

/RUN ON/STRIKE C + D/

117 2 C

LS Bottom corridor

AREA C

See Extra enter u/s CENTRE R
& walk across L

See Natasha + Grigory enter f/g R
CREEP round corner & walk u/s
away from CAM

RECORDING BREAK SET IN C + D
CAM 2 to POS E

- 1/26 -

ALL SHOTS ARE FOR
TAPE TO TAPE

EPISODE 1 SCENE 8 **

DUB.
D.J.'S
VOICE

This shot is for D.J.'s monitor
for the above scene.

118 2 E
LS Corridor
Natasha + Grigory
UP TO CAMERA & OUT L

EPISODE 1 SCENE 11 **

119 2 C
CRABBING SHOT Catacombs

DUB.
D.J.'S VOICE

EPISODE 1 SCENE 11A

120 2 C
ES 4 Chambers

DUB.
D.J.'S VOICE

121 6 G
N/A Body

RECORDING BREAK

- 1/27 -

N.B Shots required on screen:
Natasha/Grigory running
down corridor from Sc.7

Costume - Flower power

DO SHOTS ON 3 FIRST
then 4

3A, 4A

8. INT. D.J.'S STUDIO.

DUB/

Flower power
Music

(ON A MONITOR WE
SEE GRIGORY AND
NATASHA RUNNING
DOWN AN OLD
CATACOMB) /

25 3 A
 CU D.J.

D.J.: Heavy, hey there you guys, we
have "you know what" in the
building./ Someone could be in
for a sudden defrosting.

***** 26 4 A
 H/A o/s screen

see image full screen
of Natasha + Grigory
down corridor

***** Tape to Tape
FX workshop
27 3 A
 BCU D.J.

See hand up to
Mic and D.J. sniggers

But seriously, guys, I think it's
time we cooled things a little.
And I can think of nothing more
soothing than a dedication or
two... .

You know, I get as much a kick
out of reading these as I know
you do hearing them ...

(HE PLACES HIS HAND
OVER THE MICROPHONE
AND SNIGGERS)

RECORDING BREAK

D.J. to change

1B, 2B, 6A, 5A

9 1 B MS Tasambeker 9. INT. RECEPTION AREA.

She enters door
PAN her L to steps.

(AS BEFORE.

TASAMBEKER ENTERS
AND CROSSES TO THE
CONSOLE)

10 6 A H/A DEEP Profile 3S TASAMBEKER: Takis! /
Takis/Lilt f/g
arranging flowers
Tasambeker b/g at
steps.

(TAKIS CONTINUES TO
ARRANGE THE FLOWERS)

TASAMBEKER: Takis, are you listening
to me?

(TASAMBEKER PRESSES
A COUPLE OF BUTTONS
ON THE CONSOLE)

11 1 B CU Tasambeker LILT: (MUFFLED VOICE) Who's
in love. Who's in love. /
PROFILE R-L

(TASAMBEKER SPINS
ROUND)

12 6 A a/b 3S TASAMBEKER: (SHOUTS) Who
said that? /
Takis TURNS & MOVES off (TAKIS TURNS TO
FACE HER)

Was it you?

CAM 1B NEXT

- 1/29 -

ON SHOT 12 CAM 6A

TAKIS: (GRUNTS) What?

TASAMBEKER: Who said - Oh, never mind. /

13 1 B
MS Takis

PAN him DOWN
stairs R to o/s
2S fav. Tasambeker

TAKIS: Why are you always so noisy? You give me a headache.

TASAMBEKER: I'll give you more than that in a moment. Your communicator was switched off. And the Great Healer has been trying to contact you. It seems you prefer to play with flowers than do your duty.

Takis TURNS PROFILE

TAKIS: I like flowers.

TASAMBEKER: You're supposed to be head of security.

14 2 B
CLOSE d/s 2S fav.
Takis

TASAMBEKER: Not when it compromises your duty. You're a disgrace! /

15 1 B
CU Tasambeker

TAKIS: Because I like flowers, or because I won't respond to your bullying. For that's what you are, Tasambeker, a pathetic bully. /

16 2 B
CU Takis

17 5 A(Nike)
H/A M2S Takis/Tasambeker

TASAMBEKER: (FURIOUS) You're attitude doesn't go unnoticed. The Great Healer sees and hears everything. /

(TAKIS GLANCES UP
AT THE SECURITY
CAMERA)

TURNS to PROFILE R-L
to look at security CAM

H/A M2S Takis/Tasambeker

ON CAM 5A

TAKIS: Then he'll also see the way you abuse his name to bolster your own authority.

Lilt MOVES into b/g
Takis TURNS to Lilt

TASAMBEKER: (QUIETLY) That's right, Takis, keep it up. Talk yourself in front of a firing squad.

18 2 B
o/s 3S fav. Takis/Lilt

TAKIS: (TO LILT) She's threatening me again.

/RUN ON 1B INTO POSITION/

LILT: Well, she is a bit upset. You've got to allow her to get rid of her frustration somehow.

19 1 B
CLOSE PROFILE 3S
fav. Tasambeker

TASAMBEKER: Shut up! You're both in enough trouble as it is. There are body snatchers in the building. And they must have walked in right under your nose.

they TURN in PROFILE

TAKIS: (TO LILT) Did you see anyone?

LILT: No. (TO A FEMALE ATTENDANT) Did you?

(ATTENDANT SHAKES HER HEAD)

TAKIS: You see. Must have got in another way.

Tasambeker leaves R of F

(TASEMBEKER FUMES)

**** 20 5 A
H/A MS Tasambeker

TASAMBEKER: Enjoy yourself. While you can. / (SHOUTS)
Meanwhile find the intruders!

See her MOVE forward
then TURN BACK, Takis/Lilt
come forward & EXIT
HOLD Tasambeker for 10 secs.
then let her Leave u/s L

**** TAPE to TAPE
Davros Monitor Epi Sc. 10

- 1/31 -

1E, 2E

10. INT. DAVROS' LABORATORY.

**** 115 2 E
o/s 2S fav Screen
On screen see Takis/Lilt
leaving - Tasambeker
walks away

116 1 E
L/A CLOSE 2S Davros/Attendant
Davros f/g L
Attendant b/g R
nods & walks OUT L
CENTRE on Davros &
TIGHTEN to CU

(ON A MONITOR WE
SEE TAKIS AND
LILT LEAVING THE
RECEPTION AREA.)

TASAMBEKER WATCHES
THEM GO)

DAVROS: (TO ATTENDENT) Have
that woman, brought to me.

RUN ON

Costume - Rocker

3A, 4A

**** 40 4 A 11A. INT. D.J.'S STUDIO. /

o/s 2S Fav. Screen
CU of casket on
screen. PANNING SHOT
of caskets + film shot
of LS Doctor + Peri
on the move

(D.J. INTIMATELY
INTO THE MICROPHONE)

**** Tape to Tape
FX workshop

41 3 A
CU D.J.

D.J.: Hey there, casket eight
one six - or should I say, hi
George. This is D.J. with a
very special message for you.
Today you are one hundred and
sixty-three Tralphon years old.
Congratulations. (CONSULTS HIS
SCRIPT) / Your dear wife Venella,
who is still very much alive,
sends you her sincerest and
fondest love. She misses you
very much and wants you to know
that you are constantly in her
thoughts. She would also like
to reassure you on this very
special day, that her every
waking hour is spent administering
the research fund you set up to
find the cure for Becks Syndrome,
that, oh so, dreadful disease
that took you from her side.

(HE PLACES HIS HAND
OVER THE MICROPHONE
AND SNIGGERS.)

HE THEN RECOMPOSES
HIMSELF AND CONTINUES
TO PURR)

**** 42 4 A
CU Casket on screen

You see George, she still loves
you. And to celebrate that
deepest and purest of emotions,
your dearest wife has requested
I play a little music for you.
From her heart to your heart, /
George. . (cont ...)

**** Tape to Tape

43 3 A
CU D.J.

ON CAM 3A

(D.J. PRESSES A
SWITCH AND SOME
VERY STRANGE
ELECTRONIC MUSIC
IS HEARD.)

D.J. TAKES THE
VOLUME OF THE
MUSIC DOWN AND IN
HIS "OWN" VOICE
SAYS:)

He sees something

D.J.: (cont) Poor, old George.
You've got a wife and a half there.
They found a cure for Beck's
Syndrome forty years ago. Be
interesting to know what's she's
really doing with the money.

(HIS EYE IS THEN
CAUGHT BY THE
MONITOR SHOWING
PERI AND THE DOCTOR.)

D.J. PRESSES ANOTHER
SWITCH AND IN HIS
"PROFESSIONAL" VOICE
SAYS:)

**** 44 4 A
o/s 2S fav. screen

Hey there, you guys. / The maiden
in distress is coming this way.
I wonder which of you lucky fellas
she's coming to see.

45 3 A
CU D.J.

(ASIDE IN HIS
"OWN" VOICE)

Well, don't all answer at once.

**** 46 4 A
o/s 2S fav. screen
See Doc + Peri
approach Screen

(C.U. MONITOR.
WE SEE THE DOCTOR
REACHING THE TOP
OF A SMALL HILL) /

Shots 44+46 Tape to Tape

TELECINE 4:

Ext. Rough Ground. Day.

THE DOCTOR and PERI as
on the monitor in
previous scene.

THE DOCTOR is wearing
his cloak.

He is also swinging his
watch and chain.
Sometime during this scene,
we see him slip it into
his trouser pocket.

THE DOCTOR: Feeling better?

PERI: (NODS) A little ...
I wish you'd told me the truth
about this place.

THE DOCTOR: I thought I had.

PERI: You said this was a
civilised planet.

THE DOCTOR: Not quite. I said
its technology was about five
hundred years ahead of Earth's.

PERI: All right. So where is
it?

THE DOCTOR: What?

PERI: All this technology?

THE DOCTOR: Nearby.

PERI: You said this would be a
nice, peaceful visit. You said
there wouldn't be any mad axemen
or creatures of the night to
disturb my tranquility.

THE DOCTOR: Did I really say that?

PERI: You did. You also said there would be friendly faces. People we could dine out with, rather than the sort who wanted to dine on us.

THE DOCTOR: It seems I said a great deal.

PERI: You certainly did. But what do we find? Exploding fish and a man who looks as though a blow lamp has been run over his face.

THE DOCTOR: Hardly events I could have predicted.

PERI: Well, I hope there aren't any more surprises. I don't think I could cope if there were.

THE DOCTOR: There we're of one mind.

They walk off down the hill.

CAMERA remains on the brow.

PERI: Do you think there are more around like that poor guy I killed.

THE DOCTOR: Could be.

PERI: That's what I thought.

THE DOCTOR: I wouldn't worry about it.

PERI: Oh, no?

Although they go on talking, we cannot hear what they say.

As they reach the bottom of the hill, a WHITE DALEK edges INTO FRAME.

6L

AREA B

(Dolphin arm)

***. 239 6 L 12. INT. NEW CATAcomb. /
 H/A LS Corridor

1 Guard + 1 Attendant place dead Guard on trolley - they wheel him d/s to CAM.

Takis & Lilt enter F

CRANE DOWN & TRACK in with them to Dalek

(TAKIS, LILT AND TWO ARMED ATTENDENTS WATCH AS THE DEAD GUARD IS LOADED ONTO A TROLLEY AND IS THEN TAKEN AWAY.)

A TECHNICIAN EXAMINES THE DESTROYED DALEK)

LILT: Bit of a mess.

(TAKIS POINTS AT THE DESTROYED DALEK)

TAKIS: Was that thing on guard duty?

Guard returns to examine Dalek f/g

Takis nods to Lilt they move fwd

TRACK BACK with them to BC2s

LILT: So I gather.

TAKIS: It's worse than I thought.

LILT: Everything's worse than you thought. What's the matter with you, Takis? You're turning into a right old misery. It's only a tame Dalek.

TAKIS: That's right. But don't you find the security a bit heavy? All that's supposed to be in the old catacomb are a few thousand stiffness in suspended animation.... There's something else going on.

His bleeper goes and as they move off CRANE UP & LOOSEN to H/A LS corridor - lock off & let them go

- 1/38 -

ON CAM 6L

(HE NOTICES A RED
LIGHT FLASHING ON
A NEARBY SECURITY
CAMERA)

Come on.

(THEY MOVE OFF

/RUN ON - ARTISTS REPOS.
STRIKE DAI.EK

**** 240 6 L
LS Corridor

Takis/Lilt walk away from us

Shot 240 Tape to Tape

RECORDING BREAK

1E, 2E

13. INT. DAVROS' LABORATORY.

**** 117 2 E
O/S 2S fav Screen
See Davros R of F
See Takis/Lilt on screen (CLOSE ON DAVROS)

118 1 E
L/A CLOSE 2S Davros/
Dalek DAVROS: (MUTTERS) You know too /
much, Takis.
(WIDEN SHOT)

Davros swings round
to CAM - See Attendant
b/g switch on screen FIRST DALEK: Kara is now avail-
able.

**** 119 2 E
CLOSE o/s 2S fav Screen
See Kara appear on screen DAVROS: I shall talk to her.
(ATTENDANT PRESSES
A BUTTON AND KARA
APPEARS ON THE
LARGE SCREEN)

DAVROS: Ah, my dear Kara.

/N.B We need to find shot of Kara suitable ie. from top
of Ep1 Sc 15

RECORDING BREAK

123

- 1/40 -

/ALL FLOATERS IN TO START/

Note for Natasha she must hold a grenade
in her hand for readiness.

AREA C

4E

14: INT. NEW CATAcomb

528 4 E

LS Corridor

CAM Man's back to doors (GRIGORY HAS LOCKED
see infinity - A DECODER INTO THE
Nat/Grig walk twds us LOCK OF A CIRCULAR
UP TO CAM & OUT L DOOR AND IS READING
ITS DISPLAY.

BREAK STRIKE FLOAT C+D

WE CAN NOW SEE THE
NAME OF THE "RESTING"
OCCUPANT EMBLAZONED
ON THE DOOR,
"PROFESSOR A.V STENGOS")

529 4 E

LS Corridor to doors
see Natasha/Grigory
look round corner R
then X R-L

RECORDING BREAK

- 1/40A -

243 6 M (dolphin arm) /

MS Grigory/Natasha

They enter R of F
CRAB L & CRANE DOWN
to PROFILE 2S
Grigory R of F
Natasha + Guard L

GRIGORY: (PETRIFIED) However
~~did I~~ let you talk me into this.

NATASHA: Get on with it.

GRIGORY: A bit of tomb robbing
is one thing, but did we have to
kill that guard? /

244 3 C

CLOSE o/s 2S fav Natasha

NATASHA: Look, I don't want to be
here anymore than you do. But that's
supposed to be my father in there.
And I want to know why the courts were
so reluctant to let me have his
body back. Now hurry up! /

245 6 M

Tow level a/b

GRIGORY: You can't rush this
sort of thing.

NATASHA: Neither can we hang
around here.

CAM 3C NEXT

- 1/41 -

ON CAM 6M

CRANE UP & TIGHTEN
2S as Grigory RISES
He moves Natasha to R
& CRANE DOWN with him
again. Keep her R of F

GRIGORY: Oh, you're so impetuous.
If I open that door too soon, the
molecular structure of the body
will breakdown. Poor old Stengos
will turn into a pool of high
protein water. Even if I were
confident I could reconstitute him,
we do not have a suitable vessel
into which he could be ladled.

246 3 C
H/A CLOSE o/s 2S
fav Grigory

NATASHA: Just get the door open,
will you. /

**** 247 6 M
a/b

As Grigory TURNS away L
CRAB L & REVEAL the
monitor with a
picture fed to it.

Grigory's hands
press buttons.

GRIGORY: Don't you ever listen?
I'm a doctor, not a magician.
You'll kill him! /

NATASHA: If we don't succeed,
he's already dead. Now get the
door open!

(RELUCTANTLY, GRIGORY
STARTS TO TAP
OUT THE DOOR
OPENING CODE)

Tape to Tape

RECORDING BREAK

TELECINE 5:

Ext. High Protein.
Production Laboratory.
(Model Shot)

The complex is massive
and has the feeling of
an old fashioned
industrial town.

- 1/43 -

166 1 A /
CU Davros
Fed thru' FX mixer
live to Sc15

N.B 1 Cam on Davros to feed live
version onto screen

1A, 3B, 2B, 4A

***** 167 3 B / 15. INT. KARA'S OFFICE.
MCU Kara
For screen in Davros
"Ah Kara"

/RUN ON/

(KARA IS TALL
SEXY, FORTISH
AND VERY MUCH
IN CONTROL OF
HERSELF AND EVERYONE
AROUND HER.)

SHE IS STRIKING
IN APPEARANCE
RATHER THAN BEAUTIFUL.

KARA IS STANDING
BEFORE A LARGE
SCREEN.

Q. The screen

ON IT WE CAN SEE
DAVROS, VOGEL, HER
MALE ASSISTANT, STANDS
TO ONE SIDE OF THE
SCREEN)

168 2 B
CLOSE o/s 2S fav screen
See image of Davros
on her pink screen

KARA: It's all very well to
make your demands, but you /
already take most of the profit
my factories make.

DAVROS: I created the product
you manufacture. I have the
right to the money.

Drop 169 3 B
in shot Thru' glass o/s 3S
fav Vogel/Kara

KARA: Oh, I am more than
aware of that, Great Healer. / I would
willingly sell the bones of
Vogel here, if it would aid your
cause.

VOGEL: And I would give them
willingly.

CAM 2B NEXT

- 1/44 -

ON CAM 3B

Drop in shot

170 2 B CLOSE O/S 2S fav Davros KARA: You see how devoted we are?/ But you would get very little for him alive or dead./

171 3 B CU Kara And I would be without a secretary.

172 2 B a/b o/s 2S Do you realise how hard it would be to replace him?/ Good secretary's,

Drop in shot 173 3 B (Locked Off) / are very difficult to find.

174 2 B a/b CLOSE o/s 2S DAVROS: I do not wish to hear any more from your prattling tongue. /I want more money! I cannot complete my research without it.

175 4 A CLOSE PROFILE 2S KARA: We'll do our best for you. I'm sure/Vogel can engage in a little creative accountancy on your behalf.

VOGEL: I already do, madam. I am a past master at the double entry.

Kara keeps looking straight OUT R-L

176 2 B a/b CLOSE o/s 2S KARA: Then you must make it triple. You heard what Davros said, he needs the money. /

Drop in shot 177 3 B L/A CLOSE o/s 2S fav Kara + hologram DAVROS: Do not call me by my name on an open channel! /

178 2 B a/b + Hologram KARA: I'm so sorry, Great Healer. Such is my enthusiasm for your cause my mouth often says what my mind wouldn't dare think. Please accept my apologies. /

Drop in shot 179 3 B L/A CLOSE o/s 2S fav Kara + hologram DAVROS: I would rather accept your money. / And soon!

See image diappear slowly fed up to CU Kara from pink image thru' screen to natural - she TURNS to Vogel

(THE IMAGE ON THE SCREEN SNAPS OFF.

CAM 3B NEXT

- 1/45 -

ON CAM 3B

KARA CONTINUES TO
STARE AT THE BLANK
SCREEN FOR A MOMENT,
A JOYLESS SMILE
ON HER LIPS.

THAT TOO SNAPS
OFF AND HER
FEATURES HARDEN)

180 3 B (On her turn) KARA: Has Orcini arrived? /
CLOSE PROFILE 2S
fav Vogel VOGEL: He has, madam.
Vogel moves off u/s
TIGHTEN to CLOSE $\frac{3}{4}$
PROFILE Kara KARA: Then show him in.

RECORDING BREAK

NOW DO DROP IN SHOTS BUT TURN DAVROS'S HEAD
BACK TO CAMERA AGAINST BLACKS

122

DRY ICE FX ON BODY

SWEAT FOR GRIGORY

540 1 G

1G, 3E, 2D, 4F
16. INT. N.B. CATACOMB.

CLOSE UP PROFILE
Grigory R-L - see
fingers fiddle buttons
He sweats - he hears
noise & TURNS R

(THE DOOR OF
STENGOS' CELL IS
NOW OPEN. CLOUDS
OF CONDENSED CARBON
DIOXIDE BILLOW
FROM THE OPENING.)

DUB
DOOR CLICK

541 3 E

H/A CLOSE 23 fav Grigory
Natasha f/g R - see doors
open Natasha X's F R-L
As body starts to come out
R-L

GRIGORY AND NATASHA
GROPE AROUND IN
THE FOG FOR
STENGOS'S BODY.

THEY FIND WHAT THEY
ARE LOOKING FOR
AND PULL OUT A
SLIDING TRAY
WITH AN ALUMINIUM
FOIL WRAPPED BODY
ON IT)

542 1 G

TIGHT LOW LEVEL of body
Slowly MOVING OUT + dry ice FX
See Natasha/Grigory lean
over body in PROFILE

GRIGORY: You were wrong. The
body's here!

Natasha X's L-R

NATASHA: Unwrap it.

543 3 E

L/A CLOSE 3S
body f/g + Dry Ice FX
Natasha/Grigory b/g
He starts to unzip bag

GRIGORY: As you wish.

(HE FIDDLING WITH
ONE OF THE TUBES
ATTACHED TO THE
BODY)

CAM 1G NEXT

Why do I allow myself to get involved
in such lunatic situations.

- 1/47 -

ON CAM 3C

(AS GIRGORY WORKS,
HE ACCIDENTLY KNOCKS
THE BODY, WHICH
WOBBLES.

GRIGORY AND NATASHA
EXCHANGE A CONFUSED
GLANCE.

The body rolls

GRIGORY PRODES
THE BODY AGAIN.
THIS TIME IT
NEARLY SLIDES
FROM ITS REST.

Grigory unzips it
Natasha TURNS to him

QUICKLY GRIGORY
REMOVES THE FOIL
FROM AROUND THE
FACE AND WE SEE
THAT IT IS A
DUMMY)

they TURN violently

NATASHA: They have taken him!

CRANE UP FAST
to DEEP o/s Group Shot
fav 2 Guards + Takis/Lilt

TAKIS: (O.O.V.) Hold it!

(GRIGORY AND NATASHA
TURN TOWARDS THE
SOURCE OF THE VOICE.
FROM THEIR P.O.V.
WE SEE TAKIS,
LILT AND THE
TWO ATTENDANTS AT
THE FAR END OF
THE CATACOMB)

Drop 252 b N	L/A CLOSE 43
in shot	2 Guards f/r
	Takis/Lilt b/r
253 6 N	MID O/S Group shot
	fav Natasha/Grigory
	See gun drop

Throw down the gun.

(NATASHA OBEYS)

Now raise your hands. (cont...)

129

- 1/47A -

545 2 D (ON THE GRENADE
CLOSE on Natasha's hand CLIPPED TO THE /
with grenade - she BELT IN THE SMALL /
slowly RAISES her hand OF NATASHA'S BACK)

546 1 G /
o/s 4S fav Natasha /Grigory
see them drop /Run on/

**** 547 4 F (VLAD) /
See them drop into shot /

See grenade go off
Soldier crash to ground Takis/Lilt TAKIS: Grenade.
dive for cover

Takis/Lilt round corner
PICK UP guns & fire then
LEAVE L of F

RECORDING BREAK

- 1/48 -

Drop in Shot 256 6 N
 o/s Group shot fav
 Natasha/Grigory
 See Natasha throw
 Grenade CAUTIOUSLY NATASHA
 REACHES FOR IT,
 UNCLIPS IT AND
 THEN CONTINUES
 AS THOUGH SHE
 IS ABOUT TO
 RAISE HER HANDS.

257 6 N
 L/A CLOSE 4S
 Guards + Takis+Lilt INSTEAD SHE HURLS
 THE GRENADE ALONG
 THE CORRIDOR) /
 they run back to
 behind door - 2 guards
 hit the deck and cover
 heads TAKIS: (cont) Grenade!
 (AS HE SHOUTS BOTH
 HE AND LILT
 HURL THEMSELVES
 TO THE FLOOR AND
 COVER THEIR HEADS.)

**** 258 3 C
 LOW LEVEL o/s Group
 shot - Guards on floor
 Natasha/Grigory hide
 f/g under trolley THE TWO ATTENDANTS
 AREN'T FAST ENOUGH
 AND CATCH THE
 FULL BLAST OF THE
 EXPLOSION.
 Grenade explodes b/f
 Bodies remain still DURING THE CONFUSION
 Grigory/Natasha clear
 fast - Takis/Lilt OUT
 of Hiding run fwd to
 Guards pick up guns &
 fire then run OUT L WE SEE NATASHA
 SNATCH UP HER
 BLASTER AND DRAG
 A PANIC STRICKEN
 GRIGORY AWAY)

RECORDING BREAK

6 REPOS to N

NOW DO PICK UP SHOTS ALL ON 6

RECORDING BREAK

CLEAR DEBRIS

- 1/49 -

NO MAKE-UP FOR EXTRAS

VT SPLIT FEED TO CAM 5
AS H/A SHOT FOR SCREEN IN DAVROS' SET.BLACK FLOATERS A/B SET TO MAKE PREP. ROOM

18/C

3B, 5B, 2D

17. INT. NEW CATACOMB (COMPUTER AREA)122 1 B (Pushed in)
MS Doors - they open.TRACK BACK L with
Tasambeker & trolley
+ attendant. PAN them R
to prep room. Tasambeker
opens door - other
attendants enter & gather
round trolley(TASAMBEKER,
ASSISTED BY AN
ATTENDENT ARRIVE
PUSHING A TROLLEY
ON WHICH IS THE
COVERED BODY OF THE
GUARD KILLED
EARLIER.)123 2 D (Thru' prep room door)
Group shot fav. JobelTasambeker TURNS to Jobel
He moves fwd to body L of FOTHER ATTENDENTS
GATHER AND SOON
THERE IS A BUZZ OF
EXCITED CONVERSATION. /A NEARBY DOOR IS
THROWN OPEN AND
JOBEL EMERGES
WEARING A HEAVY
RUBBER APRON
AND RUBBER GLOVES)

Q Jobel + Cut to 2D

JOBEL: If you wish to gossip,
there is a rest room provided,
you know. /124 1 B
CLOSE o/s 2S
fav Tasambeker R of FTASAMBEKER: I'm sorry, Mr. Jobel. /125 3 B
CU Jobel126 1 B
a/b o/s 2SJOBEL: I should have guessed you'd
be here. /127 2 D
CLOSE o/s 2S fav.
Jobel L of FTASAMBEKER: An attendant has been
murdered. /JOBEL: It's a pity it couldn't
have been you. (cont...)

She TURNS

(TASAMBEKER LOOKS
VERY HURT)

CAM 1C NEXT

- 1/50 -

ON CAM 2D

128 1 C
CLOSE o/s 2S fav. Tasambeker
JOBEL: (cont) Oh, I wish you'd get used to my sense of humour. /

129 2 D
Close o/s 2S fav Jobel
TASAMBEKER: I'm sorry, Mr. Jobel. /

130 1 C
CU Tasambeker
JOBEL: Why are you taking him to my preparation room. It's not the mortuary. /

131 3 B
CU Jobel
TASAMBEKER: He's badly damaged. He'll require cosmetic embalming before we return him to his planet for perpetual instatement. /

Jobel indicates to hall then back to her
132 1 C
CU Tasambeker
JOBEL: Don't you ever listen. I have the president's wife in here and I can tell you she's more active now than she ever was when alive. /

133 2 D
Close o/s 2S fav Jobel
TASAMBEKER: I'm sorry, Mr. Jobel. /
JOBEL: I wish you'd stop apologising all the time.

TASAMBEKER: (INNOCENTLY) Sorry, Mr. Jobel.

(JOBEL SCOWLS)

134 1 C
Close o/s 2S fav Tasambeker
JOBEL: I haven't got time to deal with him. /
She moves Closer to him
135 2 B
CU Jobel
Take his MOVE u/s a pace & make 2S with Tasambeker R of F
TASAMBEKER: Perhaps I could. I am a third year student. And I have studied your methods very closely.

JOBEL: The way you get under my feet, I sometimes think too closely.
(cont....)

CAM 1 adjust 2S fast placing Tasambeker L of F

- 1/51 -

Drop in shot

(JOBEL PULLS BACK
THE COVER OF THE
DEAD ATTENDENT.)

136 3 B (other side of trolley)
1/a 2S Body/Jobel
He looks down to body

JOBEL: (cont) He certainly is
in a mess.

Jobel TURNS back
to Tasambeker

(LOOKS AT
TASAMBEKER)

137 1 C
M o/b Group shot
fav Tasambeker L of F

Well, I s'pose you can't make him
look any worse. /

TASAMBEKER: Thank you, Mr. Jobel.

Jobel starts to move
fwd CRAB R placing
him L of F.
Tasambeker moves off
to prep room with
trolley.

JOBEL: Now get him away from here.

138 2 D
Deep o/s 2S fav
Jobel L of F

TASAMBEKER: Certainly Mr. Jobel.
And thank you.

(JOBEL TURNS TO GO BACK INTO HIS ROOM)

JOBEL: Oh, /before you start hacking
him around, the Great Healter wants to
see you. /

**** 139 5 B
H/A MS Jobel
looking up to CAM
He EXITS L

(LOOKS UP AT THE
SECURITY CAMERA AND
SAYS VERY LOUDLY:)

Although why I should be the
messenger boy, I do not know.

EXTRAS CHANGE
MAKE-UP

RECORDING BREAK

5B to 5C

1C to 1B

2D to 2A

NOW DO SHOT 136

- 1/52 -

1E, 2E

18. INT. DAVROS' LABORATORY.

**** 125 2 E
CLOSE o/s 2S fav screen
See on screen H/A Jobel (CLOSE ON DAVROS)
looking at CAM then
TURN away - FREEZE
the picture
126 1 E
MS Davros

DAVROS: (MUTTERS) You are a
fool, Jobel. / I have offered
you the universe, but you
are content to play with the
bodies of the dead.

(MUCH LOUDER)

CRASH ZOOM IN
on "Number".

Soon you will join their number!

RECORDING BREAK

- 1/52A -

AREA C

259 6 N / 18A: INT. NEW CATACOMBS

L3 Corridor -
Natasha/Grigory run up
to CAM & BLACK OUT F

NATASHA AND GRIGORY

/Run on/

260 6 N /
L3 Corridor
Artist turned round

Start BLACK F - their
bodies run away from us

RECORDING BREAK

STRIKE FLOATERS C + D + E

6P

251 6 P / 19. INT. NEW CATAcomb.
LS Empty corridor

See shadows come into F
on wall then Natasha +
Grigory enter R-L

CRAB L FAST with them
to junction

they stop - HOLD CL 2S

(GRIGORY AND NATASHA
RUN ALONG THE
CORRIDOR THEN PAUSE
FOR NATASHA TO LOOK
AT MAP)

GRIGORY: (BREATHLESS) This
is no life style for someone
of my age.

(HE UNCAPS HIS BOTTLE
AND TAKES A SWIG)

NATASHA: That won't do you
any good.

GRIGORY: You've left your
sudden interest in my health
a little late.

NATASHA: If you want to get
out of here alive, it's best
you remain sober.

Natasha EXITS L
HOLD Grigory then
PAN him L a little
and Let him go

GRIGORY: Oh, really. You
condemned me to death the
instant you threw that first
grenade. (HIC-CUPS) Sorry.

(NATASHA MOVES OFF)

Don't walk away when I'm
telling you off!

RECORDING BREAK

FLOATER A to FA2

CAM 6 to POS L
CAM 2 to POS F

SET UP BULLET FX

STORY ORDER NUMBERS

AREA B

1) 262 2 F
Empty black wall
Natasha/Grigory ENTER R-L
they stop

2) 263 6 R
Use edge of corner
See Guard + Dalek on duty

3) 264 2 F
a/b Natasha/Grigory
Natasha LEAVES R of F
HOLD Grigory - he
then moves across R
Let him go
/run on 6 to clear/

4) 265 2 F
MCU Natasha - see
her prime grenade
Grigory enters L of F
to TIGHT 23
PAN Natasha R to REV
Guard + Dalek b/g
She gently rolls grenade
along floor

10) Drop 7) 266 6 P
in shot on floor - Grenade
rolls fwd - Let her take
her head L to hide

Drop 8) 267 6 P
in shot On floor - grenade
rolls away

12) (Do next rec Guard +
Dalek blow + disappear)

(NATASHA CONTINUES
ON HER WAY. THEY
COME TO SIDE. PAUSE.
NATASHA TAKES A
CAUTIOUS GLANCE INTO
IT.)

NATASHA'S POV DALEK
AND GUARD)

NATASHA: Guards.

GRIGORY: No more killing please.

NATASHA: Do you want to die here?

(GRIGORY SHAKES HIS HEAD
RELUCTANTLY, NATASHA PRIMES
THE GRENADE, STEPS INTO
CORRIDOR AND SLIDES IT
ALONG THE FLOOR TOWARDS
DALEK)

THE GRENADE EXPLODES,
DESTROYING DALEK

THE GUARD TAKES COVER
BEHIND THE WRECKAGE OF
DALEK AND OPENS FIRE.

NATASHA FIRES BACK.

THERE IS A FURTHER
EXCHANGE OF FIRE.
GUARD IS KILLED.)

NATASHA: Come on.

(THEY RUN UP TO DOOR)

RECORDING BREAK

Strike Guard + Dalek +
New Bullet FX

- 1/54A -

Smoke 15) 268 2 F
FX a/b Natasha looks round corner - no Guard + Dalek - then moves off
Grigory follows Area is smoking

(THEY RUN UP TO THE DOOR)

RUN ON

Bullet 6) 269 2 F (Turn round)
FX 9) MCU Natasha
11) she pokes head back corner
14) R of F - See bullet fx
Then she & Grigory MOVE OUT
& fwd to CAM

DO SCENE 19A NEXT RECORDING

RECORDING BREAK

9
2

- 1/54A -

3A

1 3 A / 19A. OLD CATACOMBS
L/A M2S Nat/Grigory

Door opens - they
ENTER

GRIGORY: There's no future down
there. That way only takes us
deeper underground.

NATASHA: You should have studied
your map a little closer.

They start CREEPING
DOWN steps

GRIGORY: I stayed up all night
studying it. The lack of
alternative exits depressed me
no end.

TRACK BACK with them
down corridor then
PAN them L-R

NATASHA: If you had studied
with a clearer mind, you would
have noticed there is a service
lift to each level.

Let them walk away
from us

GRIGORY: Is there?

NATASHA: Come on.

(CONFUSED, GRIGORY
FOLLOWS)

RECORDING BREAK

- 1/54A -

TELECINE 6:

a) Ext. Rough Ground.
Day.

THE DOCTOR: (POINTS) There
you are ...

THEIR P.O.V.:

b) Ext. Tranquil
Repose. Day.
(Model Shot).

A series of futuristic structures constitute, the admin. buildings, laboratories and preparation rooms.

In front of the buildings we can see the "Garden of Fond Memories".

(Obviously this should reflect the location used later in this episode).

THE DOCTOR: (V.O.) Tranquil
Repose.

Not only should it have a feeling of peace and tranquility, but also give the impression it goes on for miles.

The cryogenic chambers that contain the "Resting Ones" are underground.

c) Ext. Rough Ground Day.

RESUME ON PERI.

PERI: Tanquil Repose? That doesn't sound very alien.

THE DOCTOR: What did you expect?

PERI: I don't know. Something more ethereal ... But Tranquil Repose it's sort of ... yuk. The kind of name we'd come up with in the States.

THE DOCTOR: Your planet doesn't have a monopoly on bad taste.

PERI: I know that. It's just the way you've talked about your friend. I didn't expect to find him in a place with such a tacky name.

THE DOCTOR: To be perfectly honest, neither did I. Stengos wasn't the sort who would want his life artificially extended. Hanging around in the vain hope someone might discover a cure for the organic breakdown of his body is not him at all.

PERI: Now you tell me. (ANNOYED) I knew there was a reason we'd materialised in the middle of nowhere. Why didn't you tell me before?

THE DOCTOR: Simply being cautious.
Would you rather

I burdened you with what may
have turned out to be nothing
more than a piece of paranoid
speculation on my part?

PERI: But it wasn't.

THE DOCTOR: I know that now.
But when we first picked up
the news of Stengos' death,
I couldn't be certain.

PERI: Shouldn't we go back
for the Tardis? I'd feel
safer if we did.

THE DOCTOR : To arrive in the Tardis would
attract too much attention.
I prefer to slip in unnoticed.

- 1/58 -

Costume - Zoot suit

3A, 4A

20. INT. D.J.'S STUDIO.

**** 50 4 A
o/s 2S fav. screen

on screen see Doc + Peri
twds us

(CLOSE-UP WALL OF
MONITORS.)

51 3 A
CU D.J giggling

EVERY ONE SHOWS
THE SAME SCENE:
A HIGH LONG
SHOT OF THE
DOCTOR AND PERI.

**** Shot 50 Tape to Tape

D.J. SITS WITH HIS
FEET ON THE CONSOLE
STARING AT THE
SCREENS)

RUN ON

3A/B, 5A, 4A/B

2 3 A / 21. INT. OLD CATACOMB. + Body on trolley
M2S Nat/Grigory 2 Guards
1 White Dalek

TRACK BACK with them down corridor
PAN them L & TRACK in behind them as they continue. They dart into recess R of F
PAN with them to TIGHT 2S

(GRIGORY AND NATASHA ON THE MOVE.

THEY REACH A JUNCTION AND STOP.

CAUTIOUSLY, SHE PEERS ROUND THE CORNER.

HER P.O.V.: TWO WHITE DALEKS STAND EITHER SIDE OF THE LIFT DOOR.

NATASHA QUICKLY WITHDRAWS HER HEAD)

Dub
Lift
Noise

/RUN ON - CAM 3 REPOS
OPEN DOORS FOR CAM TRAP
4 to POS A

GRIGORY: We could try another level.

NATASHA: There isn't time.
I must make contact with the others.

(SHE MOVES BACK ALONG THE CATACOMB UNTIL THEY REACH A DOOR RECESSED INTO THE ROCK.

NATASHA EXAMINES THE DOOR OPENING MECHANISM, TENSES HERSELF, BLASTER AT THE READY, HITS THE DOOR OPENING MECHANISM AND ENTERS:)

PAGE 60 DELETED

- 1/61 -

PAGE 60 DELETED

2E, 1E

**** 127 2 E / 23. INT. DAVROS' LABORATORY

o/s 2S fav screen
Davros R of F
+ Attendant - See
H/A shot of Nat/Grig
ENTER Incubation room

(ON A MONITOR SCREEN
WE SEE A HIGH WIDE SHOT
OF THE INCUBATION ROOM
AS FROM THE P.O.V. OF
THE SECURITY CAMERA.

NATASHA AND GRIGORY
ENTER)

128 1 E /

BCU Davros' Mouth
smirks

DAVROS: Inform Takis.

RUN ON

5A, 1A, 2A

8 5 A / 24. INT. INCUBATION ROOM.
H/A 2S Nat/Grig

They MOVE L - PAN
them L behind pillar

(ALONG ONE WALL ARE
A SERIES OF GLASS
INCUBATORS CONTAINING
HUMAN BRAINS IN
VARIOUS FORMS OF
MUTATION.

IN A CORNER OF THE
ROOM IS A WHITE
DALEK COVERED IN
A THIN, BLUE MEMBRANE.

9 1 A
L/A CLOSE 2S Grig/Nat
Grigory MOVES FWD 1st
see him through case
of brains - CRAB R as
he looks at the 1st brain
then moves to the 4th
one

WHATEVER, THE IMPRESSION
SHOULD BE THAT THE
DALEK ARE ORGANIC
AND IN A STARE OF
GROWTH. /

NATASHA SCANS THE
ROOM WHILE GRIGORY
LOOKS AT THE BRAINS)

GRIGORY: Reminds me of when
I was at medical school.

CRAB R placing Natasha
f/g R + Grigory with
brains b/g L

See Natasha get receiver
out of pocket

NATASHA: It's gruesome.
(cont ...)

(SHE REMOVES HER PACK,
OPENS IT AND TAKES
OUT A TRANSCEIVER)

CAM 2A NEXT

ON CAM 1A

Grigory fwd
CRAB to make PROFILE
2S fav Grigory

NATASHA: (cont) Are they human brains?

GRIGORY: (INDICATES RADIO) Do you think that thing will work down here?

NATASHA: I can only try. I must make contact with the others.

(GRIGORY MOVES ALONG THE INCUBATORS)

GRIGORY: We're not going to get out of here alive, are we?

NATASHA: (FIDDLING WITH RADIO)
I don't know.

GRIGORY: I have this terrible fear I'll die begging for mercy.

NATASHA:
Pride isn't important at the moment of death.

(IN ANGER GRIGORY SLAMS THE DOOR OF THE METAL BOX)

GRIGORY: It is to me
They won't torture us, will they?

NATASHA: You're becoming morbid.

Grigory looks nervously around to the left

GRIGORY: Instant death doesn't bother me. It's the long, lingering kind I'm worried about. You forget I'm a doctor. When they slice me open, I'll know the name and function of each organ that plops out.

CAM 2A NEXT

ON CAM 1A

Grigory moves OUT
of shot L - TIGHTEN
to CU Natasha

NATASHA: At least you won't die
in ignorance.

10 2 A

CU Grigory
have blurred blue f/g
top of membrane- Grigory
moving fwd horrified

11 5 A

MID o/s 2S fav Dalek

See face inside - eyes
closed - Grigory moves
into R of shot & stops

(THE DOOR OF THE BOX
SLIDES OPEN. INSIDE
WE SEE THE SEVERED
HEAD OF STENGOS,
STANDING ON THE STUMP
OF ITS NECK. THE
EYES ARE CLOSED, AND
THE LIMB APPEARS
DEAD.)

12 2 A

a/b CU Grigory

GRIGORY: STARES AT
THE HEAD)

13 5 A

CU Head of Stengos
Eyes open on Grigory

GRIGORY: You're right, this place
is gruesome.)

14 2 A

CU Grigory - See
Natasha enter L of F
TIGHT 2S - she looks
horrified

to

NATASHA: (O.O.V.) Now what?

(ON HEARING NATASHA'S
VOICE STENGOS' EYES
OPEN)

15 5 A

CU Head

GRIGORY: A complete head.)

16 2 A

BC2S Nat/Grigory

Natasha does not
move an inch

STENGOS: Natasha?/ (cont ...)

(THE VOICE IS VERY
BREATHY AS STENGOS
ATTEMPTS TO SUCK
AIR THROUGH HIS
SEVERED WINDPIPE)

CAM 5A NEXT

ON CAM 2A

STENGOS: (cont) Natasha?

GRIGORY: He knows you.

(NATASHA CROSSES TO
THE BOX AND LOOKS IN)

NATASHA: (WITH GREAT DIFFICULTY)
He's my father.

17 5 A

BCU Head

STENGOS: Natasha.

RUN ON

CAM 5A NEXT

- 1/66 -

Costume - Rocker

ON CAM 4A

3A, 4A

25. INT. D.J.'S STUDIO.

47 3 A
MCU D.J.

Dub
Music Rock 'N
Roll

(THE MONITORS ARE
BACK TO USUAL.)

**** 48 4 A
o/s 2S fav. screen

3 pictures on screen
a) Main rec. Empty
b) going up chambers
c) corridor of chambers
49 3 A
MCU D.J.

D.J.: (INTO MIC) Now listen you guys, I don't wish to alarm you, but there are some pretty weird things going on out here. As you know, there are "snatchers" in the complex. But it gets creepier when the word is that the snatchers have been out-snatched! If any of you guys are able, lock your caskets from the inside, snap those bolts now. Otherwise you could be on the outside going who knows where.

Drift in gently to CU D.J.

RECORDING BREAK

D.J to change to
Zoot suit

- 1/67 -

1E, 2E

26. INT. DAVROS' LABORATORY.

**** 129 2 E
CLOSE o/s 2S
fav screen
See CU DJ on screen
laughing

130 1 E
CU Davros

(CLOSE ON DAVROS)
DAVROS: (MUTTERS) Suddenly /
everyone sees and knows too
much.

RECORDING BREAK

END OF RECORDING DAY ONE

IF TIME DO:-

Ep1 Sc 39
Ep2 Sc 1
Ep 2 Sc 6
Ep2 Sc 21
Ep2 Sc 23
Ep2 Sc 27
Ep2 Sc 30

5A, 2A

18 5 A / 27. INT. INCUBATION ROOM.
L/A MCU Stengos
See a bit of
Grigory's waist f/g R STENGOS: My mind has been
conditioned to serve only one
master. /

19 2 A
BC2S Nat/Grigory NATASHA: So you keep saying.
But who is this person. /

20 5 A
a/b L/A MCU Stengos STENGOS: I can't remember.

21 2 A
CU Natasha NATASHA: Why not? You
remembered who I am. /

22 5 A
a/b L/A MCU Stengos
He looks to Grigory STENGOS: You are my daughter.
Why should I forget that ...?
(EYES TURN TO GREGORY) Who is
this with you? /

23 2 A
BC2S Nat/Grigory NATASHA: A friend. Why have they
done this to you? /

24 5 A
MS Dalek + Stengos STENGOS: I am to become a
Dalek. We are all to become
Daleks. /

25 2 A
a/b BC2S Nat/Grigory
5 A
CU Stengos STENGOS: I am to become a
Dalek. We are all to become
Daleks. /

CAM 2A NEXT

ON CAM 5A

Start gently drifting
in to end in BCU Stengos

STENGOS: (ALMOST AS A DALEK)
We are to serve the new order.
We are to become the supreme
beings ... (THEN LIKE ANOTHER
PERSON) Help me, Natasha. /

27 2 A
BC2S Nat/Grigory

(NATASHA TURNS TO
GREGORY AND FOR
THE FIRST AND LAST
TIME SHE ALLOWS A
LITTLE EMOTION TO
BREAK THROUGH)

28 5 A
CU - still drift into
BCU Stengos

NATASHA: What can I do? /

29 2 A
a/b BC2S Nat/Grig

30 5 A
a/b BCU Stengos

31 2 A
A/B BC2S Nat/Grig

STENGOS: (AS A DALEK) We must
multiply. The seed of the
Daleks must be supreme. /We
must conquer and destroy all
those who resist the power of
the Daleks ... (ANOTHER VOICE)
Kill me, child. /

32 5 A
a/b still drifting
into BCU Stengos

NATASHA: I can't. /

33 2 A
a/b BC2S Nat/Grig

34 5 A
BCU by end of speech

35 2 A
2S Nat/Grig perplexed
Grig prepares to use
his rifle

STENGOS: (AS A DALEK) It is
our duty to eradicate those
who would wish to pollute/the
pureity of the Dalek race ... /
(ANOTHER VOICE) If you've
ever loved me, Natasha, kill me. /
kill me.

36 5 A
BCU Stengos

NATASHA: No ... /

***** 37 2 A
a/b BC2S Nat/Grig
Tape to See Nat suddenly raise
Tape blaster ~ fire

STENGOS: (DALEK VOICE) It is vital
that the Daleks are supreme in all
things. /

38 5 A
BCU Stengos

(SUDDENLY/NATASHA
POINTS HER BLASTOR

***** 39 2 A
a/b 2S Natasha firing
Tape to Tape

AT THE HEAD OF
STENGOS AND FIRES.

- 1/70 -

***** 40 5 A /
MS Dalek + Head explode
Tape to + CU after a beat to
Tape see Head melting

/Run on/

41 2 A THE CASE AND HEAD
C2S Nat/Grig EXPLODE. /
She is still firing NATASHA TAKES OUT
horrified + emotional ANOTHER POWER PACK,
she takes off to door INSERTS IT INTO THE
BLASTOR AND CROSSES
TO THE DOOR.

Grig runs off looking back to Dalek

NATASHA: I need to get out of
here.

42 5 A (GRIGORY NODS, PICKS
MS Dalek UP THE RADIO AND
JOINS HER. /
43 1 A THEY THEN ENTER.)
CU Head /

/RUN ON/

ONTO NEXT SCENE

- 1/71 -

3B, 1B, 4BVLAD

5 guns - 1 for
Lilt

44 3 B / 28. INT. OLD CATACOMB.

TIGHT H/A o/s Group
shot fav door

See Guards f/g -
guns pointed to door

Natasha OUT - she stops
dead - Grigory joins her

They both Look R

(AT ONE END OF THE
CORRIDOR STANDS
TAKIS FLANKED BY
4 ATTENDENTS WHO
HAVE RIFLES
LEVELLED READY TO
FIRE)

4 Guards
A/B/C/D

TAKIS: (OOV) Going somewhere?

45 1 B (On turn)

(NATASHA AND GREGORY
TURN TO FACE TAKIS.) /

TIGHT PROFILE Group shot
fav Takis/Lilt - See
Guard f/g R, Takis CENTRE
Nat/Grigory L

See Guard's guns R of F
Lilt in from L of F &
butts Natasha with gun
She drops to floor - Lilt
points his gun into Grig's
ribs - he goes down

AS THEY DO, LILT
STEPS UP BEHIND
THEM AND SAVAGELY
JABS THE BUTT OF
HIS GUN INTO
NATASHA'S BACK.

AS SHE GOES DOWN,
LILT JABS AT GREGORY
WHO JOINS HIS FRIEND
ON THE FLOOR. /

46 3 B

Low Level thru' legs
See Nat/Grig on floor
See Lilt into shot with
his knife & PULL Natasha
Head up

LILT ABANDONS HIS
GUN AND TAKES OUT
A KNIFE.

AS HE DOES, HE
SAVAGELY KICKS
NATASHA) /

47 1 B

CU Takis

Enough!

48 3 B

(BUT LILT GOES
ON KICKING) /

Lilt pulls Natasha up to her
feet PED UP to o/s 3S
with Takis

LILT: What about those she's killed.
(cont ...)

ON CAM 3B

(LILT FINGERS THE
BLADE OF HIS KNIFE)49 1 B
CLOSE o/s 3S Fav TakisRun on/50 4 B (VLAD)
CLOSE 3S Lilt/Natasha/
Takis - see Lilt +
Takis look at each other

Lilt drops Natasha -
She goes out bottom of F
Lilt looking at Takis a
beat - then throws knife
hard to ground L-RRUN ON SET UP KNIFELILT: (cont) I've got to mark
her. /TAKIS: (SHOUTS) I said,
enough! /(IN ANGER LILT
FLINGS HIS KNIFE
TO THE FLOOR.CLOSE UP GREGORY.
THE KNIFE HAS
STUCK INTO THE
FLOOR AN INCH FROM
HIS HEAD)51 1 B
CU Hand + Knife shuddering
in ground52 4 B
LOW LEVEL Natasha/Grigory
CLOSE 2SSee Grigory f/g R Large +
hands on floor - Natasha
slumped close behind him
knife in between Grig's
fingers.Grigory looks amazed at knife
looks to Natasha - she looks
all inLegs move in to
pull them upTAKIS:(OOV) Take them.

RECORDING BREAK CLEAR 4 ON VLAD to PED 1 to C

TELECINE 7:

Ext. High Protein Production
Laboratory Day.
(Model Shot)

2B, 1B, 4A, 3B

200 2 B /
M4S Kara f/g R 29. INT. KARA'S OFFICE.
 Vogel backing in
 Orcini/Bostock
 to follow

(THE GRAND MASTER
 ORCINI IS TALL,
 SLIM AND FIT.

HE IS IN HIS MID-
 FORTIES WITH A
 SHOCK OF WHITE
 HAIR. HE IS DRESSED
 IN A SIMPLE, BLACK
 TUNIC.

BOSTOCK, HIS ASSISTANT
 ECHOES THE GRAND
 MASTER IN DRESS -
 BUT WHEREAS ORCINI
 IS A NEAT, ALMOST
 DAPPER MAN, BOSTOCK,
 IS DIRTY AND UNTIDY.
 HE ALSO HAS THE
 UNPLEASANT HABIT
 OF SNIFFING THAN
 CUFFING HIS NOSE
 WHEN HE BECOMES
 EXCITED.

VOGEL LEADS ORCINI
 AND BOSTOCK INTO
 THE ROOM.

KARA, WHO IS SEATED
 BEHIND HER DESK,
 RISES AND SMILES.

Kara TURNS to Group

ALTHOUGH SHE HAS
 NEVER MET ORCINI
 BEFORE, SHE GREETS
 HIM LIKE HER OLDEST
 FRIEND) /

201 1 B (On turn)
MCU Kara

(OOV)

202 2 B (CRABBED L)
a/b M4S
CRAB R HOLD 4S
fav Orcini

KARA: My dear, Orcini. / (cont ...)

/4 PULLS OUT FOR 2 to CRAB R/

(SHE EXTENDS HER HAND,
 BUT ORCINI IGNORES
 IT AND GIVES HER A
 SMALL NOD OF THE HEAD.

- 1/75 -

ON CAM 2B

HE DOESN'T LIKE
BEING TOUCHED. BUT
NEITHER DOES KARA
LIKE THE REJECTION,
BUT DECIDES TO SAY
NOTHING.

KARA CONTINUES, HER
MANNER EVEN MORE
BRITTLE AND PHONEY
THAN BEFORE)

203 1 B
CLOSE O/S 3S fav
Vogel/Kara - Kara/Vogel
react

204 4 A
MCU Orcini

KARA: (cont) I would have
greeted you on your arrival, but
a small crisis in the process
department diverted me./ My
sincerest apologies.

205 1 B
CLOSE o/s 3S fav
Vogel/Kara

ORCINI: It is rare for someone
of my profession to meet a
client on their home territory.
Assassins, like debt collectors,
are rarely welcome. And when
we are allowed onto the premises,
it is usually through the side
door. /

KARA: (TO VOGEL) He is a
philosopher. How charming.

VOGEL: I sensed it at once,
madam.

206 4 A
CLOSE o/s 4S fav Bostock

KARA: (TO ORCINI) I think we
shall get on very well. /

ORCINI: This is Bostock, my
squire.

Bostock leans fwd
& shakes her hand
she moves away d/s
CRAB L to HOLD 4S

(BOSTOCK LEERS AND
STEPS FORWARD
ALMOST GRABBING
KARA'S HAND)

BOSTOCK: Lady.

CAM 2B NEXT

- 1/76 -

ON CAM 4A

(BOSTOCK KISSES
KARA'S HAND.)

AS HE DOES KARA
MAKES AN ALMOST
INVOLUNTARY
MOVEMENT TO PULL
AWAY.

DOWNDOWN OF BOSTOCK
IS NOT A VERY
PLEASANT PLACE TO
BE.

ORCINI CLOCKS
KARA'S RESPONSE)

207 2 B

CLOSE o/s 2S fav Orcini

ORCINI: I'm afraid the only philosophy practised by Bostock is to do as little about his personal hygiene as possible. /

208 1 B

CU Kara

209 4 A(On move)

CLOSE O/S 4S fav Orcini

Orcini moves fwd
CRAB L to Medium PROFILE
3S Orcini L
Kara R
Vogel b/g CENTRE

KARA: (SMILES) And why not? /
The odour of nature has charms all its own.

BOSTOCK: My very sentiments, lady.

ORCINI: He may smell like rotting flesh, but he is an excellent squire. .

(BOSTOCK SNIFFS,
THEN CUFFS HIS
NOSE)

CAM 1B NEXT

52

ON CAM 4A

KARA: Indeed.

VOGEL: Gentlemen be seated.

210 1 B
CLOSE o/s 2S fav Kara
KARA: Of course. How foolish of me. As men of action, you must be like coiled springs, alert, ready to pounce. /

211 2 B
CLOSE o/s 2S fav Orcini
ORCINI: We prefer to stand. /

212 3 B
CLOSE o/s 2S fav Vogel
ORCINI: Nothing so romantic. I have an artificial leg with a faulty hydraulic valve. When seated, the valve is inclined to jam. /

213 2 B
a/b close o/s 2S
VOGEL: Perhaps you would like one of our engineers to repair it for you. /

214 3 B
CLOSE o/s 2S fav Kara
ORCINI: I prefer the inconvenience. It is a constant reminder of my mortality. It helps keep my mind alert. /

215 4 A(On turn to Orcini)
CLOSE PROFILE 3S
Orcini/Kara CLOSE L f/g
Bostock MOVES fwd to
make CLOSE 4S
Orcini breaks L
CRAB L with him
keeping him L of F
Kara b/g R
WIDENY
KARA: Oh, Vogel, we have a master craftsman here! I feel humbled in his presence. / (TO ORCINI) No wonder your reputation is like a fanfare across the galaxy.

ORCINI: I take little joy from my work. That I leave to Bostock. (cont ...)

(BOSTOCK NODS
VIGOROUSLY)

CAM 2B NEXT

ON CAM 4A

Kara moves off R
to go round desk

ORSINI (CONT) I prefere the contemplative life ... (REFLECTIVELY) But that isn't always possible ... So to cleanse my conscience, I give the fee I receive for my work to charity.

216 2 B MS Orcini - Kara's body WIPEs F L-R to REVEAL him

KARA: Such commitment. / You are indeed the man for our cause.

217 4 A o/s 3S fav Vogel/Lara Vogel Picks up samples & offers it to Orcini

(VOGEL OFFERS SAMPLES)

Orcini moves fwd to take it

As you must know, my factories are dedicated to producing a high protein concentrate. This we sell to developing planets at such a ridiculously low price, it embarrasses and frustrates my accountants. /

218 2 B o/s 4S fav Orcini/Bostock

Orcini reacts to Bostock

ORCINI: I am aware that your product has eliminated famine from the galaxy.

BOSTOCK: It tastes horrible though.

219 4 A PROFILE 2S Vogel/Kara

VOGEL: That, our scientists are working to improve. /

KARA: Indeed. As everything we do here is to improve the quality of life for others.

220 3 B CU Kara

VOGEL: If only we could be left to get on with our work, madam. /

KARA: I know ... as in any paradise, my dear Orcini, there is always a serpent. /

221 4 A o/s 3S fav Vogel/Kara Vogel throws up picture Orcini TURNS to Picture

ON CAM 4A

- 1/79 -

VOGEL: And our malignancy
is a particularly vile one. /

***** 222 2 B (Locked off)
o/s 4S (for hologram)
Hologram appears - Space
in CENTRE for Hologram

(KARA SNAPS UP A
STILL SHOT OF
THE HEAD OF
DAVROS IN HIS LIFE
SUPPORT TANK)



GFF C.

223 1 B — He calls himself the Great Healer. /

MCU Orcini

Orcini TURNS to look

224 2 B ORCINI: I've heard of him. /

a/b o/s 4SBostock moves u/s round
the hologram - Orcini
moves u/s

VOGEL: A pretentious title
for a decidedly evil man.

BOSTOCK: There's not much of
him.

225 3 B (SNIFFS AND CUFFS) /
CU Kara

KARA: Nevertheless he holds
this planet in a grip of fear.
He bleeds my factory dry
with his constant demands for
money. /

226 4 A
CLOSE 2S Orcini/Bostock

(ORCINI STARES AT
THE FACE OF
DAVROS)

227 3 B
CU Kara

ORCINI: His countenance is
familiar. /

***** 228 2 B
o/s 4S fav Hologram
Vogel switches off
machine - Hologram
goes after Orcini says
"Davros"

(A SMALL SMILE
FLICKERS ACROSS
THE LIPS OF
ORCINI)

- 1/80 -

ON CAM 2B

Vogel switches off
Hologram

ORCINI: (TO BOSTOCK) Davros! Do
you know of him?

229 1 B
CLOSE 2S Vogel/Kara

BOSTOCK: (GLEEFULLY) Oh, yes,
Master. /

KARA: He sits like a spider
at the heart of our planet
using the money he extorts
from us to rebuild his
disgusting

230 3 B
CLOSE 2S Orcini/Bostock

VOGEL: Creatures of hate.

KARA : }
VOGEL: } Daleks. /

ORCINI: (SAVOURING THE THOUGHT)
Fascinating.

(BOSTOCK SNIFFS
AND CUFFS)

BOSTOCK: What a kill Davros
would be, eh, master.

Orcini moves fwd
231 1 B
CU Kara

ORCINI: Just like the old days-
Bostock - a crusade against evil. /

232 2 B
CU Orcini

KARA: Destroy Davros and you
will become a legend in your
own life time. /

233 1 B
CU Kara

ORCINI: You've no idea how long
I have waited for a noble cause.
Once more to kill for honour
and glory. /

234 2 B
CLOSE 2S Orcini/Bostock

KARA: Will you do it? /

235 3 B
CLOSE 2S Vogel/Kara

ORCINI: Of course. /

TELECINE 9:

Ext. A Long White Wall.
Day.

PERI: No door.

THE DOCTOR: This is ridiculous!

PERI: I told you we should have come by Tardis.

THE DOCTOR: There must be a door! Without a door, there can't be a letter box. No letter box, no post.

PERI: Your logic is impeccable, but for one thing: most of the people in there are dead.

THE DOCTOR: Resting, in suspended animation, Peri, not dead. There is a difference.

PERI: Maybe. But it still doesn't alter the fact there isn't a door.

THE DOCTOR: Oh, well. There's nothing else left to do.

PERI: (EAGERLY) Go back.

THE DOCTOR: Certainly not. (HE CUPS HIS HANDS) We go over the top.

PERI: You're joking.

THE DOCTOR: How do you think I feel? I'm a seven hundred year old Time Lord. There's not much dignity in going over a wall like a boy into an orchard on a scrumping spree.

PERI: Oh, very well.

Inserts her foot
into the Doctors
cupped hands.

PERI: But don't drop me.

THE DOCTOR: The amount you weigh.
I'll be lucky if I can lift you.

PERI: Just watch it, porky.

The Doctors cupped
hands are resting on
the area of his thigh
where his trouser
pocket is.

Peri pushes down on
the Doctors hands and
there is a terrible
crunching sound.

ON THE DOCTOR: his expression
indicates something terrible
has happened.

1A, 2A

35 2 A
CU Jobel 31. INT. NEW CATACOMB. (Reception Hall) /

CRAB R with him SLOWLY (THE DOOR TO
N.B Cover whole speech THE PREPARATION
on this shot ROOM IS OPEN.

SIX ATTENDANTS
ARE GATHERED
NEAR THE DOOR
AND ARE BEING
ADDRESSED BY
JOBEL)

/Run-on 2 Reposition/

36 1 A
o/s Group shot fav.
Attendant - Jobel in
PROFILE - SLOWLY CRAB L
with him
He stops & TURNS PROFILE
L - R
37 2 A (On turn)
LS File of attendants
R of F- Jobel u/s CENTRE
of F - see man f/g R
touch his nose
There will be no drinking, swearing
or smoking of herbal mixture in
the presence of the deceased /
....Are you picking your nose?

(FIVE ATTENDANTS TURN
TO STARE AT THE SIXTH,
WHO SHAKES HIS HEAD)

38 1 A
CU Jobel $\frac{3}{4}$ PROFILE
I should hope not ... (cont...)
(CONTINUES HIS
ADDRESS)

CAM 2A N XT

- 1/84 -

ON CAM 1A

They all EXIT R + L

39

2 A

a/b LS

Attendants WIPE the FRAME R
+ L. Jobel stands
CENTRE of F

JOBEL: (cont) All necessary conversations will be conducted in a whisper. Anyone who chooses or inadvertently breaks any of the house rules between now and the presidents departure, will spend the next month scrubbing out the preparation room with a toothbrush. Understood?

Dismissed. /

(THERE IS A MURMUR
OF ACKNOWLEDGEMENT)

(THE ATTENDANTS
POUR INTO THE
PREPARATION ROOM)

RECORDING BREAK

- 1/84A -

3D

270 3 D / 31A: EXT. CELL
TIGHT Group shot
4 guards + Nat/Grigory
followed by Takim/Lilt
come in to F R

CRAB them L to cell door
and see them thrown in

RECORDING BREAK

SET IN 1 + 2

- 1/85 -

2H, 1F

271 1 F / 32. INT. CELL.

on door

See Natasha/Grigory
thrown in onto floor
Natasha f/g R

(GRIGORY AND NATASHA
ARE DRAGGED IN BY
TAKIS AND LILT.)

THE ROOM IS VERY
ROUGH AND READY,
WITH HEAVY MANACLES
ATTACHED TO THE WALL.

NATASHA AND GRIGORY
ARE PUSHED TOWARDS
THE MANACLES BY
LILT)

Lilt bends & slaps
Grigory & grapples
with him

GRIGORY: Cosy. Almost a
home from home.

LILT: Shut up!

See Takis b/g CENTRE

(LILT BACKHANDS
GRIGORY ACROSS
THE FACE.)

TAKIS GRIPS THE
BRIDGE OF HIS
NOSE BETWEEN
INDEX FINGER
AND THUMB)

4 Guards MOVE FWD
Let them WIPE F L-R

TAKIS: (TO LILT). Must you make
so much noise? I've got a
splitting headache. Just chain
them up, will you.

272 2 H

L/A Group shot
thru' Lilt/Takis's
shldrs - see Grigory
+ Natasha being put
into irons

(THERE IS MUCH
PUSHING OF GRIGORY
AND NATASHA AND
JANGLING OF MANACLES)

Quietly!

- 1/86 -

4A, 2B, 3B, 1B

236 4 A / 33. INT. KARA'S OFFICE.
 CLOSE PROFILE 2S
 Vogel/Kara

Start on black box
 See it picked up
 PAN UP to PROFILE 2S

(A BLACK BOX,
 THE SIZE OF
 A HOUSE BRICK
 IS ON THE TABLE
 IN FRONT OF KARA.

ON THE LID OF
 THE BOX IS A
 DISPLAY SIMILAR
 TO A CALCULATOR)

KARA: (OOV) Neat isn't it?

VOGEL: (OOV) Incredibly compact,
 madam.

KARA: Exquisite craftsmanship.

237 2 B
 CLOSE 2S Orcini/Bostock
 Orcini moves fwd

VOGEL: Our engineers do such
 wonderful work. /

BOSTOCK: (MUTTERS TO ORCINI)
 They're like a double act.

238 3 B
 IICU Kara

ORCINI: What does the box do? /

239 4 A
 MC4S Orcini/Bostock f/g L
 Vogel/Kara R

KARA: It's a one way transmitter. /

Get this

BOSTOCK: Bit big.

240 2 B
 IICU Bostock

KARA: It has a necessary built in
 booster. Davros' laboratory is
 buried deep in the catacombs.

VOGEL: Like the Speelsnape, he
 hides his head under a rock and
 pretends nothing can see him. /

- 1/87 -

ON CAM 2B

241 3 B
CLOSE o/s 2S fav Kara

(KARA UNFURLS A
 BRITTLE, FORCED
 SMILE)

KARA: Even with Davros dead. Now he is not without followers. And like any disciples of a fanatic, they will not give up without a struggle. As you can see, the box has a series of buttons. I will give you a simple five digit sequence that will activate the transmitter. This you must do the moment you enter Davros's laboratory. The moment you strike the final button/ a prerecorded signal will be transmitted. / I will then mobilise my own forces not only to eliminate Davros' agents here, but also to take over his base.

242 2 B
CLOSE 2S Orcini/Bostock React

243 3 B
a/b CLOSE o/s 2S

See Orcini take the box

VOGEL: No message, no rebellion. And madam remains safe. /

244 2 B
HCU Orcini
 See box in F

245 4 B
CLOSE 4S

ORCINI: What if the box is captured? /

VOGEL: (SHAKES HIS HEAD) If the transmitter is tampered with in any way, the circuitry containing the message simply melts away.

246 2 B
o/s 3S fav Orcini/Bostock

KARA: Our engineers have thought of everything. /

BOSTOCK: Don't like it. There are too many safeguards. It's almost as though we're expected to be caught. /

247 3 B
CLOSE o/s 3S fav Vogel/Kara

248 2 B
a/b o/s 3S

CAM 3B NEXT

- 1/88 -

ON CAM 2B

See leg tapping

249 3 B
CU Kara

ORCINI: Bostock is a pessimist, a doubter of other peoples motives. As a rule, his instinct is infallible. In fact the only time I didn't listen to him ... (SLAPS ARTIFICIAL LEG) ... I received this. /

250 2 B
CU Orcini

251 3 B
CU Kara

252 2 B
CU Orcini

KARA: My dear Orcini, if we had any doubts concerning your skill, do you really think we would be having this conversation. / Your reputation is legend. / It is said you only have to breathe on a victim and he is dead. /

253 3 B
CLOSE o/s 3S
fav Vogel/Kara

ORCINI: I never believe any of the foolish things I hear about myself. I am only too aware of my own mortality. As you should be of yours. /

254 2 B
CLOSE o/s 3S fav
Orcini/Bostock

KARA: Of course. Of course. But you must appreciate the safety features of the box are a mere precaution. No-one expects you to fail. I would have too much to lose if you did. /

3 CRAB R FAST to 4's POS

BOSTOCK: Makes sense.

Drift into
CU Orcini

ORCINI: Yes. Understand that should at any stage I smell treachery, the skill I shall use against Davros will be turned against you. /

255 4 A
CU flick knife opens

256 3 B
CLOSE FRONTAL 4S

257 1 B
CU Kara

CAM 2B NEXT

- 1/89 -

ON CAM 1B

(KARA'S FACE
HARDENS)

258

2 B

CU Orcini

KARA: Of course./

259

4 A

CU Bostock

ORCINI: Good, I undertake this mission
for only one reason: the honour
of killing Davros./

260

3 B

CLOSE FRONTAL 4S

See maps offered

BOSTOCK: I shall need charts
showing his precise location

VOGEL: They are prepared.

BOSTOCK: We shall also need
transport.

VOGEL: Also arranged.

261

2 B

CLOSE 2S Orcini/Bostock

VOGEL: But for obvious reasons
it can only take you to the edge
of Davros' scanners./

262

1 B

CLOSE o/s 5S fav

Vogel/Kara

ORCINI: A walk'll do us good.

(ORCINI PICKS
UP THE BLACK
BOX)

ORCINI: You will not hear from me
again, except the signal from this./

CAM 2B NEXT

- 1/90 -

ON CAM 1B

(HOLDS UP BOX)

KARA: (SMILES BROADLY) Of which
we shall wait in eager
anticipation. /

263 2 B

CLOSE o/s 3S
Fav Orcini/Bostock

Orcini nods & moves
off u/s
CRAB L to HOLD 4S

he stops

KARA: Orcini. /

264 1 B

CU Kara in PROFILE

265 2 B

a/b CLOSE o/s 3S
Orcini looks humble
& moves fwd to tight
Frontal 4S

I haven't told you the sequence
yet. /

ML of course

RECORDING BREAK

- 1/91 -

2A, 1C, 3A

266 2 A / 34: INT. DAVROS' LABORATORY

M2S Tasambeker/Attendant
entering
She stands nervously
& waits
Attendant moves off R

(TASAMBEKER IS
SHOWN IN BY
ATTENDANT)

267 1 C

o/s 3S Fav Davros/Dalek
See Dalek move fwd

268 3 A

CLOSE PROFILE 2S
Tasambeker/Dalek

269 1 C

o/s 3S fav Davros
See Davros b/g
between Tasam/Dalek

TASAMBEKER: The Great Healer sent
for me. /

270 2 A

CU Tasambeker reacts

DAVROS: Yes, child. // I have been
watching your progress this last
few months ... and I am pleased with
what I see.

271 1 C

a/b o/s 3S

272 2 A

RS Tasambeker

TASAMBEKER: Thank you, Great Healer.

273 3 A

MCU Davros

DAVROS: You have a good attitude
to your work and you have a
pleasing personality. /

274 2 A

MCU Tasambeker

(TASAMBEKER LOOKS
AWKWARD)

275 3 A

a/b MCU Davros

276 2 A

a/b MCU Tasambeker

Who is your head of department?

TASAMBEKER: Mr Jobel.

276 2 A

a/b MCU Tasambeker

DAVROS: Of course. / I will speak
to him. Tell him, if you're

277 3 A

a/b MCU Davros

agreeable of course, / that I would
like you transferred to my personal
staff.

She is amazed

TASAMBEKER: I would be delighted
and honoured.

CAM 3A NEXT

- 1/92 -

ON CAM 3A

278 3 A
CU Davros DAVROS: Good. // You will find the work very different from that you have been used to, but I'm sure you will not find it unrewarding.

279 2 A
CU Tasambeker

280 3 A
CU Davros TASAMBEKER: I am always willing to learn.

He TURNS away DAVROS: Please me, and I can offer you the universe.

281 2 A
MS Tasambeker

(TASAMBEKER LOOKS PUZZLED)

282 1 C (On turn)
DEEP 3S - See Tasambeker
MOVE FWD then stop & TURN to him Stay with me. // See what goes on here. I will tell Jobel where you are.

283 2 A
CU PROFILE Davros

284 3 A
MCU Tasambeker TASAMBEKER: Thank you.
TRACK BACK with Tasambeker to o/s 2S fav Davros

See Dalek eye into F R
She looks PROFILE to eye
Davros TURNS fast to look at her

RECORDING BREAK

TELECINE 10:

Ext. Garden of Fond
Memories. Day.

Ideally this should be a series of square, white buildings. Around the walls of the buildings are mounted statues, in "fond memory" of the dead.

The feeling of the place should be as alien as possible, and should not resemble a Garden of Rememberance on Earth in any way at all.

PERI and a limping DOCTOR are on the move.

PERI: I'm really sorry.

THE DOCTOR: (TETCHILY) It's all right.

PERI: I wouldn't for the world have had it happen.

THE DOCTOR: Forget it. I rarely use it.

PERI: But I know how fond of it you were.

THE DOCTOR: Just don't go on about it. I shall learn to live without it.

PERI: Let me buy you a new one.

THE DOCTOR: I should never have put it in my pocket.

THE DOCTOR pulls the watch chain from his pocket. Dangling at the end is a very broken watch.

PERI: It wouldn't have happened if we'd been able to find a door ... I really am sorry.

THE DOCTOR: So am I.

He thrusts it into his jacket pocket.

PERI: Look!

From her P.O.V. we see the arm of a white Dalek withdraw around the side of a building.

THE DOCTOR spins round, but is too late.

THE DOCTOR: What was it?

PERI: I don't know. A sort of machine.

THE DOCTOR runs off followed by PERI. He rounds the corner of the building but the Dalek has gone.

THE DOCTOR: It's gone.

PERI'S FACE contorts.

PERI: I suggest you look behind
you ... At the wall.

THE DOCTOR turns.
Attached to a wall
is a massive statue
of The Doctor.

PERI: Does it look familiar?

THE DOCTOR crosses
to the statue and
stares up at it.

THE DOCTOR: I don't believe it.

10B

1E, 2C, 3C

35. INT. CELL.

(GRIGORY AND NATASHA
ARE NOW CHAINED TO
THE WALL.)

LILT HAS OBVIOUSLY
HAD A GOOD TIME
PLAYING THE
INTERROGATOR.

483

2 C
L/A Tight shot (4S)
Lilt slaps Natasha's
face hard.

Natasha R of F f/g
Lilt L f/g
Takis CENTRE b/g
Grigory b/g R

TAKIS LOOKS ON)

NATASHA: Why do you keep on
and on about body snatching?
He was my father.

LILT: You could have legally
applied for his body.

NATASHA: You think I didn't
try. The law works against you.
It's impossible to get a body
back from here.

LILT: So you decided to
steal it.

TAKIS: Alright. Let's not
go over all that again.

- 1/97 -

ON CAM 6S

GRIGORY: Agreed. It is rather a waste of time.

LILT: Shut your face.

TAXIS: I'm getting tired of all this. Tell them the truth.

GRIGORY: You don't need to. It's suddenly become rather obvious. (TO NATASHA) You can't get a body back from here, because those who make the law don't want you to.

274 1 F
CLOSE o/s 2S fav Natasha

LILT: That's right. (TO TAKIS)
For a drunk he's not so stupid.

NATASHA: I don't understand.

275 6 S
L/A TIGHT 4S

TAKIS: (FORCEFULLY) There isn't room for them. The idea of this place doesn't work. The galaxy can barely feed the people alive now.

276 2 H
CLOSE o/s 2S fav. Grigory

LILT: Not only that. There are a lot of important people here. Just think what would happen if they went home? They'd be in direct competition with those now holding power.

277 1 F
CU Natasha

GRIGORY: Those who presently made the law.

278 6 S
a/b 4S

NATASHA: That isn't fair.

LILT: Neither is the fact you'll be hanged. Body snatching is a capital offence on Necros.

279 2 H
Lilt moves u/s
CLOSE o/s 2S fav. Grigory
Takis f/g L - See Lilt
enter R to make 3S

GRIGORY: Not when there isn't a body. Attempting to steal a manikin can hardly carry a death penalty.

- 1/97a -

ON CAM 2H

LILT: This one's suddenly
woken up.

TAKIS: There'll be a body.

GRIGORY: But in how many pieces?

(ONTO 'A'*)

CAM 6.5 NEXT

- 97a -

- 1/98 -

ON CAM 2H

280 6 S
CU Takis

GRIGORY: You know as well as I do the only part of Stengos that exists is his head. The remains you produce for the court will have to be manufactured.

281 2 H
a/b 3S

TAKIS: That will be difficult to prove.

282 o S
CU Takis

GRIGORY: I am, of course, assuming there will be a trial.

283 2 H
a/b 3S

TAKIS: The due process of the law will be seen to be done.

Lilt moves fwd - keep TIGHT & CRAB L a touch to inc Natasha b/g

Takis nods to Lilt he moves fwd

284 6 S
1/a 4S

Lilt sticks a knife under Natasha's throat and grabs Grigory by his face

LILT: (AWKWARDLY) We have to maintain our credibility.

TAKIS: Enough, what we want you to tell us are the names of your accomplices.

GRIGORY: Oh, really.

(LILT BACKHANDS NATASHA)

CAM 2H NEXT

LILT: You were saying?

(GRIGORY BEGINS TO WAVER)

NATASHA: Don't tell him.

- 1/99 -

ON CAM 6S

Lilt moves u/s - CRANE
UP to HOLD 4S
As Takis MOVES FWD
Lilt begins to play
with strap round
Grigory's neck

TAKIS: Lilt soften him up.

LILT: A pleasure.

(LILT SMILES AS
HE REMOVES THE
TOP OF GRIGORY'S
BOTTLE.

AS HE DOES,
TAKIS REMOVES A
FLOWER FROM A
CONVENIENT BUTTON
HOLE AND SMELLS IT.

285 2 H
CLOSE o/s 2S fav Grigory
See bottle as Lilt
starts to pour drink
down Grigory's throat

LILT ADVANCES ON
GRIGORY AND THRUSTS
THE BOTTLE INTO HIS
MOUTH

LILT: I knew I preferred you
drunk.

(AS THE LIQUID
POURS DOWN GRIGORY'S
THROAT, HE STARTS TO
SPUTTER AS HE ATTEMPTS
TO SPIT THE BOOZE OUT)

286 6 S
a/b 4S
HOLD SHOT
aggressively TIGHT!

NATALYA: (SCREAMS) Don't! You'll
kill him!

RECORDING BREAK SET IN FLOATER X

- 1/100 -

2A, 1A, 3A

**** 285 2 A

o/s 4S fav screen

See shot from 36. INT. DAVROS' LABORATORY.
cell scene from

Prev Scene

Tasambeker TURNS
to PROFILE R-L
to look at Davros

(TASAMBEKER WATCHES
THE SCENE IN THE
CELL ON A MONITOR.

SHE IS VERY CONFUSED)

286 1 A

CU Davros

(OOV)
DAVROS: I must have the names
of his accomplices. /

287 3 A

CLOSE PROFILE 3S
Tasambeker b/g CENTRE
Davros CENTRE R
Dalek f/g R
Dalek moves off L
As he clears TIGHTEN
to 2S

DAVROS: Their associates must
be hunted down and killed. /

FIRST DALEK: It will be done.

DAVROS: (NOTICING TASAMBEKER)
Does what you see disturb you?

288 1 A

BCU Davros

TASAMBEKER: I'm sure what's happening
is necessary. /

289 3 A

CLOSE PROFILE 2S

DAVROS: I am the Great Healer,
Davros. My word is law. /

290 1 A

BCU Davros

TASAMBEKER: Of course. /

291 3 A

(On turn)

a/b PROFILE 2S
He TURNS away R
3 A (On turn)
As Davros TURNS CRABR
HOLDING 2S Placing
Davros f/g L - Tasambeker
b/g R - both in PROFILE

DAVROS: I think you may prove
adequate to my cause. /

(TASAMBEKER
HASN'T THE FAINTEST
IDEA WHAT HE MEANS
BUT IS DESPERATE TO
PLEASE)

RUN ON NEXT

69

ON CAM 3A

- 1/101 -

TASAMBEKER; Thank you, Great Healer.

RUN ON

- 101 -

Q. Grigory

6S

287 6 S / 37. INT. CELL.
TIGHT 4STakis f/g L $\frac{3}{4}$ PROFILE
Lilt b/~~p~~ RLilt PULLS the leather
away with a yank from
Grigory's neck & MOVES
fwd(GRIGORY IS
SINGING QUIETLY
TO HIMSELF.

(HE IS VERY DRUNK)

TAKIS: (TO LILT) You useless
clown.LILT: I didn't know he'd react
like this.TAKIS: It'll be hours before
he sobers up!NATASHA: And all the information
you want is locked inside
his head.Lilt TURNS hard
to her RLILT: She's lying.NATASHA: (SMILES) Am I?Takis moves u/s
CENTRE of SHOT pushing
Lilt aside L(LILT GLANCES AT
TAKIS, UNCERTAIN
WHAT TO DO NEXT)Lilt comes in to SHOT
PAN him R + TIGHTEN
as he WIPES F L side
of his knife across
the face then PAN L
to Grigory's face as
knife WIPES across it.TAKIS: I'm going for a walk.
Let me know when he's sobered
up.

(HE EXITS)

du

- 1/103 -

Costume - Zoot suit

3A, 4A

**** 52 4 A 38. INT. IN D.J.'S STUDIO /
CU Screen

fill in screen with
TK arrives at statue
with Peri

(ON A MONITOR WE
SEE THE DOCTOR
AND HIS STATUE)

53 3 A D.J.: This looks like walking
MCU D.J. dead! / (INTO MICROPHONE) Hey there,
you guys, which one of you is out of
your casket?

**** Shot 52 Tape to Tape

RECORDING BREAK

TELECINE 11:

Ext. Garden of Fond Memories.
Day.

THE DOCTOR stands
before the statue
of himself.

He seems transfixed.

PERI hovers nearby,
concerned by
the Doctor's state.

PERI: Don't you like it?

No reply.

PERI: It isn't a bad likeness ...
Honest.

THE DOCTOR: (HARDLY ABLE TO SPEAK)
This is dreadful.

PERI: Is it?

She examines the
statue again.

THE DOCTOR: You don't understand.
I've somehow tripped in time.
This statue is in the Garden of
Fond Memories - I've somehow
managed to arrive after my own
death.

PERI: That isn't possible.

THE DOCTOR: It is ... In the Tardis. (SUDDENLY ANNOYED)
Don't you understand? I shall never leave this planet alive.

PERI: The statue's a joke.
Someone's having you on.

CLOSE-UP. Edge of statue. Unnoticed by THE DOCTOR and PERI, it moves forward from its mounting an inch or two.

THE DOCTOR: (O.O.V.) Look at it. It's weathered. It's been here a long time ... (CAN'T BELIEVE IT) I've arrived in my own future ... and I'm dead!

RESUME on THE DOCTOR and PERI.

PERI: You can't be.

THE DOCTOR: Think about it. If I were to take you back to Earth, and we were to arrive after you had died, it would be possible for you to see your own grave stone.

PERI: It must be a gag.

THE DOCTOR: A gag? Do you know how much a statue like this would cost?

PERI shakes her head.

THE DOCTOR: Too much for someone to play fun and games ... and I thought I was good for a few more centuries. (cont...)

CLOSE-UP. Edge of
statue. Unnoticed by
the DUO, it moves
forward another inch.

RESUME on THE DOCTOR,

THE DOCTOR: (cont) (HIGHLY DISTRESSED) I never thought precognition of my own death would be so disturbing.

PERI: But if you do die here, what'll happen to me? I can't operate the Tardis. I'd be stuck here ... (SUDDEN THOUGHT) Unless there's a statue of me somewhere.

She moves away from THE DOCTOR and looks around.

Unseen by THE DOCTOR the statue tilts further and silently starts to fall towards him.

PERI: I can't see one.

PERI turns and sees the falling statue.

PERI: Doctor! (cont...)

He turns but is too late.

The statue hits him and he is buried under its mass.

PERI screams.

She runs forward
but all we can see
is an arm and a leg
protruding from the
debris.

PERI: (cont) Doctor? ... Doctor? ...
Doctor!

HIGH SHOT of
PERI, frantic.

N.B This scene will become Ep2 Sc1
as part of the reprise

		2A, 1A, 3A	
**** 292	<u>2 A</u>	<u>/ 39. INT. DAVROS' LABORATORY.</u>	
	o/s 3S fav screen Seeimage on screen Hear laughter	(THE IMAGE OF PERI IS ON A MONITOR.)	Dub Echo Laughter
293	<u>1 A</u> MCU Davros laughing	DAVROS SMILES THEN TITTERS.	
294	<u>3 A</u> CLOSE PROFILE 2S Tasambeker b/g CENTRE Davros f/g R Tasambeker slowly looks at Davros	TASAMBEKER STILL LOOKS CONFUSED, BUT DECIDES IT MIGHT BE POLITIC TO JOIN IN.	
295	<u>1 A</u> ECU Davros laughing	DAVROS BREAKS OUT INTO A HELPLESS BURST OF LAUGHTER. TASAMBEKER ALSO LOSES CONTROL)	

RUN ON

TELECINE 12:

Ext. Garden of Rememberance.
Day.

The laughter of Tasambeker
and Davros is carried
over on the soundtrack.

PERI is now crying
freely.

PERI: No! Please don't be
dead ... Please, Doctor.

CLOSE UP. Edge of
statue.

Blood begins to
gush from beneath it.

PERI: (O.O.V.) No!

SUPPOSE CAM End
 Titles:

FADE OUT